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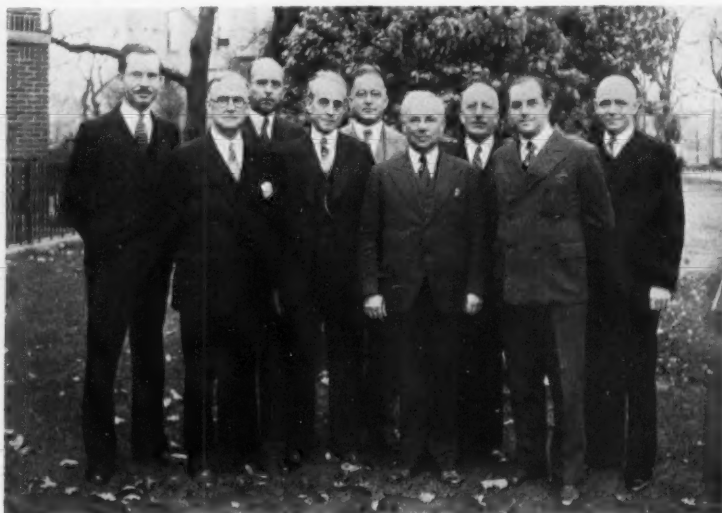
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LILY PONS



ELISABETH RETHBERG,
prior to sailing for Europe recently, gave a reception in honor of Richard Tauber, which was attended by many notables. Here Mme. Rethberg is shown tempting Mr. Tauber with something which looks rather delicious, and maybe fattening. (Cosmo News photo.)



EXECUTIVE HEADS OF THE MUSIC DEPARTMENTS
of the state universities of Arizona, Illinois, Iowa, Wisconsin, Michigan, Missouri, Minnesota and North Dakota attended a three day session at the University of Minnesota beginning October 22. They were guests of the music department faculty for luncheon October 22, and were the guests of the Orchestral Association at the first concert of the season. Back row: Charles F. Rogers, University of Arizona; Frederick D. Stevens, University of Illinois; Professor P. G. Clapp, University of Iowa; Dean Charles H. Mills, University of Wisconsin; Dean Earl V. Moore, University of Michigan. Front row: Dean James T. Ouarles, University of Missouri; Dean B. W. Merrill, Indiana University; Director C. M. Scott, University of Minnesota; Prof. H. C. Rowland, University of North Dakota.



ARTHUR DUNHAM
being congratulated by Senator James Hamilton Lewis on his new compositions, which were played for the first time at the inauguration of the organist's eighth season of Noon-Day Organ recitals in the Chicago Loop. Senator Lewis is seen frequently at the Symphony and the Opera and is a constant attendant at Mr. Dunham's recitals. (Seymour photo.)



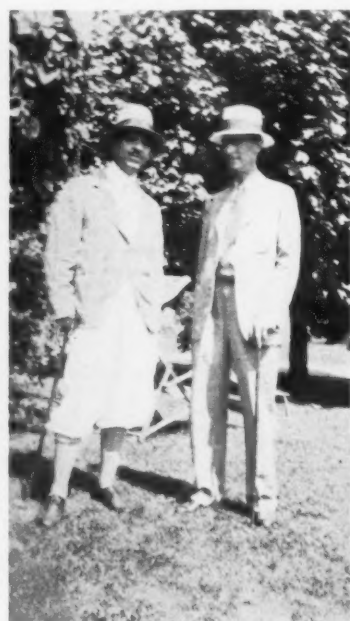
ELISABETH JORDAN,
lyric coloratura soprano, made her debut in opera last year in Florence, Italy, and was recently presented in concert in Birmingham, Alabama, her native city, in complement to the Italian Art Exhibition. Besides her debut as Gilda in the Teatro Verdi, Florence, Miss Jordan appeared in Padua and other Italian cities. Later she sang in Paris, being introduced at the Students' Atelier by Clarence Lucas. (Photo by Knox.)



PIETRO A. YON,
organist, offered a Carnegie Hall recital recently. Mr. Yon's program ranged from Bach through later composers, closing with his new Concertstück for organ, timpani and brass instruments. (Mishkin photo.)



DON COSSACK CHORUS
in picturesque and unique atmosphere. On October 18 the organization reappeared in New York before a packed Carnegie Hall, following five sold-out concerts which they gave there last season. The Don Cossacks also crowded to capacity their Symphony Hall concert in Boston October 25, again proving that depression does not discourage audiences from hearing what they desire.



HEINRICH GEBHARD,
(left) with Clifford Kemp, one of his artist-pupils, on the grounds of Mr. Gebhard's home.

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Laubenthal in Title Role

Last Saturday afternoon, November 7, Jaromir Weinberger's opera in five tableaux, Schwanda, the Bagpiper of Strakonitz, had its American premiere at the Metropolitan Opera House before an audience which completely filled the house.

Schwanda, as it will be called here, is entitled Svanda Dudak in the original Czech, and the Germans give it the more ponderous name, Schwanda, der Dudelsackpfeiffer. Under its various titles the work, since its first performance at Prague April 27, 1927, has been translated into fourteen languages and heard nearly 2,000 times at opera houses in Czechoslovakia, Germany, Austria, Switzerland, Yugoslavia, Denmark, Sweden, Finland, Latvia, Poland, Belgium, etc. Weinberger's opus is the outstanding operatic European success of the past three years.

ORIGIN OF SCHWANDA

Old Bohemia knew Svanda Dudak as a familiar and successful play. Jaroslav Kricka, Czech composer, wrote incidental music for it. One of his pupils was Jaromir Weinberger, now thirty-five years old. He followed his apprenticeship under Kricka by wandering to America where he taught composition at Ithaca, N. Y., later returning to his native land and settling in Prague.

Czech composers fall heritage to a rich treasure of folk tune, much of which has been translated into the idiom of symphony, chamber music, and opera, by Fibich, Dvorak, and Smetana. It was logical for Weinberger to have his head and heart full of such native Czech melodies and rhythms, and it was natural for him to love Svanda Dudak, not only owing to Kricka's music but also because the play is based on an ancient fairy legend known to every Czechoslovak.

Weinberger therefore did not go far afield when he chose Schwanda for the subject of his opera, and how he redressed it in original garb and yet retained its necessary folk tune flavor shall be told later in this review.

WHAT THE LIBRETTO TELLS

The story of Schwanda, bagpiper of Strakonitz, is a Czech variant of a favorite theme—the miraculous power of the inspired musician. To Schwanda's farmyard (First Tab-

leau) come troops hunting a notorious robber. Dorota, Schwanda's young wife, tells them that no one has passed that way, and they leave. Babinsky, the object of their search, slips down from the tree in which he was hiding. He at once plans to win Dorota from her husband. When Schwanda arrives, Babinsky paints such a glowing picture of the great outside world to the bagpiper (where at Queen Ice-Heart's Court his music will gain him fame and rewards) that he agrees to accompany his tempter.

During Dorota's momentary absence they slip away. Returning to find them gone, she resolves to follow Schwanda.

To the Court of Queen Ice-Heart (Second Tableau), who has sold her living heart to the Sorcerer for her diamond sceptre, Schwanda's merry music brings happiness and laughter in place of gloom and despair. The Queen kisses Schwanda, and declares they will marry, when Dorota appears. The furious Queen orders Schwanda to be condemned to the block.

In the public square before the city gate (Third Tableau), Schwanda is about to be executed. The Headsman waits. The musician's last request—to play his bagpipes for the last time—has been granted. But the bagpipes—hidden by the Sorcerer—cannot be found. The Headsman raises his axe, but only strikes the victim with the broom Babinsky has slyly substituted for it. Attached to its handle is the fringed cuff that is the robber's sign-manual. Babinsky hands

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London Hears "New" Strauss Music

Composer Conducts First London Performance—Courtauld-Sargent Concerts—Cameron and Backhaus—Austral Bids Farewell—Elisabeth Schumann Sings—In Praise of Petri

LONDON.—A blasé, distinguished-looking man is Richard Strauss, London's honored guest-of-the-moment. He has not been seen here since 1925, and his return as conductor of the second of the B.B.C. symphony concerts at the Queen's Hall was foreshadowed by a program of his own works, which the master was invited to conduct in the B.B.C. studio on the previous Sunday evening.

Strauss the conductor appeared at variance with Strauss the composer. His manner was restrained, his gestures few, yet under that cool precision his music flowed with the fire of rhetoric and pungent emotionalism. At the Queen's Hall his three new songs with orchestra were given their first performance in England. This trio of Hymns (by the mad poet Hölderlin), op. 71, dates from ten years ago, and in the music, the sensuous style of Strauss' beautiful Cécilie, is chiefly remarkable for the brilliance of the orchestral scoring. The songs, excellently interpreted by Margarete Teschemacher (soprano of the Berlin State Opera), were enthusiastically received.

Strauss' love of Mozart is well known, and some hoped to hear an excerpt from his recent arrangement of Idomeneo during his

visit to London; but he chose to give the popular symphony in E flat to open the concert. The gargantuan dimensions of the B.B.C. orchestra were better fitted to the pretentiousness of Strauss' Sinfonia Domestica than the intimate delicacies and humor of the Mozart work. Strauss the conductor presented the Strauss family, as musically portrayed in this symphony, with small attention to detail, but with a masterly control of "big effects." The work itself is preposterous: let us leave it at that.

COURTAULD SERIES

One of Strauss' best works, his Don Quixote, was on the program of the first of the concerts of this, the third season of Mrs. Samuel Courtauld's Concert Club. The solo cello part in the work was played by Gregor Piatigorsky, who gave a fine per-

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Elman Delights Vienna

VIENNA (By special cable).—Mischa Elman's recital here was a definite success. There were endless encores. K.

PROGRAM OF NEXT I. S. C. M. FESTIVAL

VIENNA.—The 1932 Festival of the International Society for Contemporary Music will be held here in June. The program will comprise one orchestral concert with full orchestra, one chamber orchestral concert and two concerts of chamber music and songs. The International Jury for 1932, which consists of Nadia Boulanger, Ernest Ansermet, Alois Haba, Heinz Tiessen and Anton von Webern, will meet in Geneva in December. M. S.

New Operas Announced for La Scala

MILAN.—This year's season at La Scala, to open December 26 with Norma, conducted by Signor Panizza, will include three new operas, Palla d'Mozzi by Marinuzzi; the King's Favorite by Veretti, and Florentine Spring by Pedrollo. New productions will be given of Giordano's Fedora, Mascagni's Guglielmo Ratcliff, Cilea's Adrienne Lecouvreur, Massenet's Werther, Saint-Saëns' Samson and Delilah, Humperdinck's Sons of the King, and Strauss's Elektra. S.

Chicago Opera Engages American Singer

The Musical Courier is in receipt of advice from Europe that Liszt, an American basso profundo, of thorough German training, has been engaged by the Chicago Civic Opera Company for the season of 1932-33. The engagement of Liszt, who is regarded as an extraordinarily fine basso, confirms rumors that Chicago will hear Wagner's Ring in its entirety next season.

Karl Krueger Resigns From Seattle Symphony

Karl Krueger, conductor of the Seattle Symphony Orchestra, has tendered his resignation, to take effect at the end of the present fiscal year. Mr. Krueger gives as his reason lack of adequate financial backing which prevents further growth of the orchestra. At this writing, Mr. Krueger's resignation has not been accepted.



Photo by Carlo Edwards

COURT SCENE IN SCHWANDA WITH FULL ENSEMBLE. SCHWANDA AND DOROTA ARE IN THE FOREGROUND.

MALPIERO'S NEW MUSICAL DEFINITIONS

By Raimondo Sala

ADMIRERS of the sage humor of Gian Francesco Malipiero, the composer, are grateful for every occasion that calls forth a pronouncement from the silent hermit of Asolo. Latest provocation: the review in a Milanese daily of a recent broadcasting of the celebrated modernist's Exile of the Hero.

Among those views on this score and on the composer's production in general aired by this amateur critic there are the following jewels:—"the continuous variety of the melodic line is fatiguing" and "the slightest concession in the choice of themes sends him (Malipiero) to the dogs."

This was too good a chance to miss, too provocative of humor even for the Olympian indifference of Gian Francesco. Overcoming momentarily his chronic repugnance for scribbling, the composer penned a spicy retort to the editor of the paper. Here are a few extracts:—

"So your critic would prefer a uniform, bromidic melodic line? The poverty preached by St. Francis cannot compare with the squalor that is the fruit of disorder and incompetence. This time I declare, in quite un-Franciscan style, that I am proud of my wealth, since melodic variety cannot be a fault."

"Thematic concessions? Why should I make concessions? Absence of a dynamic center, lack of architectural line? Mere bagatelles for 'K' since he says I occupy 'one of the most eminent positions in the new Italian music.' How would that be possible with all these defects?"

"Harmonization often too common? How did your critic succeed in discovering this from a radio broadcast in the midst of the static howls and other disasters of a sultry summer evening?"

"How I envy the critics who serve you an opinion after a single hearing and a radio hearing at that! For many years I have thought of founding a magazine to be entitled 'La Critica della Critica' (The Critique of Criticism, or The Critics Criticized), with the aim of holding up to scrutiny the most harmful contradictions of the folk who babble of music."

Evidently encouraged in this laudable intent, Malipiero made a start a week later in the columns of "L'Ambrosiano" with the following brief:

"ITALIAN DICTIONARY OF MUSICAL CRITICISM"

Applause—From the verb applaud, i.e., "to approve by the clapping of hands and with other marks of joy." Applause in music is everything, because it sustains the entire edifice of the music industry: composers, publishers, singers, virtuosi, artists' managers, vocal teachers, etc. Owing to its great commercial importance, applause is cultivated, organized, paid. There is also "open curtain applause," which, far from showing that the listener was not at all engrossed by the dramatic line of the score (whose fault—?), represents instead one of the major titles to glory. (See: Calls.)

Bel Canto—The art of fine singing, equivalent to the triumph of the voice, as a result of which the singer is more important than the composer.

Calls—The number of times that a composer or performer appears before the audience to acknowledge applause. His friends multiply and his enemies minimize the number, but the honest critic must count them scrupulously, since from the number of calls depends the success or the failure of the offering. To count the number of calls is the big job of all fair reviewers cognizant of their responsibilities.

Criticism, Musical—(See: Applause, Calls, Hises, and if need be all the other terms of this dictionary.)

Dissonance—According to ordinary dictionaries, dissonance is a disagreeable combination of tones. This time the critics have not wished to modify the meaning of the word they use . . . and abuse. Certainly, if a dissonant chord is struck alone, it may no doubt seem unpleasant to the profane ear. But in a score, so-called dissonant chords are necessary and often as "sweet" as consonant chords. In fact, to destroy the effect of an ambiguous word, it would be advisable to eliminate forthwith the term dissonance. We have music composed of perfectly consonant chords that irritates and exasperates because it "sounds bad" (hence highly "dissonant"), whereas masterpieces are known in which the consonances are in a minority. (See: Music, Modern.)

Ear—A musical ear represents the faculty of repeating a melody on pitch. It is the foremost qualification required of young folks who aspire to attend a music school. Mocking birds and parrots are great musicians, and the enemies of Richard Wagner claimed he was off pitch because he had no ear.

Eminent—The title of eminent is granted to composers who have not achieved great popularity. The eminent composer never smiles, dresses in black and never writes a

score of less than forty minutes' duration. He is very austere and pronounces the word "inspiration" placing his hand on his heart (see: Heart and Inspiration), and if circumstances force him to speak of modern music or of dissonance (see: idem) he crosses himself, touches iron and makes all the other signs that ward off ill luck.

Failure—The opposite of success, but since successes are often failures, almost always the failure is a success.

Future—"Music of the Future" was the name given by Richard Wagner to his scores, which for a certain time and without anyone's realizing it were also the music of the present, and which now by a strange fatality belong to the most remote past. The critics still call futuristic the music they don't understand, except when they categorically condemn a composer and his works by rating them non-existent. These works are almost always the most significant and therefore bear the test of time, without considering either past, present or future. (See: Prophet.)

Genius, Musical—The deceased composer whose name is daily invoked, whose works are exalted, whose life is recounted, and who is waved as a scarecrow to prevent new "musical geni" from coming to disturb the quiet of the critics partial to tranquillity.

Heart—"Central organ of the blood circulation, of muscular nature, hollow in shape, which, functioning as a contracting trumpet, sets the said blood in circulatory motion." Thus the definition of the Dizionario della Crusca. The muscular heart is, on the contrary, flabby, anaemic, and causes to sing those melodious voices which establish the fame of a composer. This fame is furthermore armed with a trumpet, which on pressing precipitates certain clouds that change to a rain of gold.

Hisses—The opposite of applause because they sow ruin and destruction. Hisses annihilate successes, kill authors, virtuosi, singers, publishers, etc., etc. The hiss is also industrialized, but its significance is as effeminate as that of applause and stage-calls.

Honorable—Term designating music that says nothing although trying to say much.

Inspiration—A word which should be penned kneeling, but which after a certain age may also be written standing. Only the infirm are permitted to write it seated or to think of it without holding the hands in prayerful attitude. Musical inspiration has by reflex inspired also poets and painters. The poets got away with it honorably because, to avoid scribbling nonsense, they had to give it a wide berth. The painters, on the other hand, have created masterpieces adorning galleries, museums, etc., etc., and in which the great Beethoven occupies a most important position. Inspiration is a word of romantic origin and is used only in certain cases, which is tantamount to saying that the existence of uninspired music is admitted. Inspiration, furthermore, is immediately related to the heart. (See this term.)

thermore, is immediately related to the heart. (See this term.)

Italianità—In music this means the suppression of any and all dangers that threaten to develop new art movements or tendencies. In honor of musical italianità, one must limit oneself scrupulously to the imitation of the models come in the last hundred years from the Temple of Divine Melody. (See: Melody.)

License—This dictionary is rather slender. The fault does not lie with the author but with the prose of our critics, since, to help young students, we have aimed to define only those terms which in the various lexicons of the Italian language have a meaning diametrically opposed to that which they must necessarily have for musicians today.

Melody—Any musical design, even a rhythm on a drum, should be thus termed. Instead, "melody" today means Italian music, i.e., a series of tones that even the most unmusical of ear performers is able to repeat like a parrot. For example, "Funiculi-Funicula" is more Italian than a Pales-trina mass or a Monteverdi madrigal, and hence more melodic. (See: Italianità.)

Modulation—Passage from one key to another, a first-rate expedient for hiding harmonic monotony. Pianist virtuosi, to show that they possess the divine tonal sense, improvise a modulation between one "piece" and another so as to destroy the memory of the key of the "piece" preceding and to prepare the key of the "piece" to follow. Modulation is the great resource of cachectic composers.

Music, Light—As light as certain women, except that if you call a woman frivolous "leggera," she takes offence, while music almost boasts of its frivolity. How come? Because the "fille de joie" is not admitted in good society, whereas light music is pre-dicted by "grandes dames" and cavaliers, enters girls' boarding schools, convents, and is everywhere. In fact, is there any law denying entrée to frivolous music?

Music, Modern—Term applied today to all music that is condemned a priori precisely because, even if not modern, it at least seems so. Certain composers have resorted to dressing up old romantic figures in extravagant harmonies; others have decked themselves out with peacock feathers, using the harmonic devices of the ultra-moderns to mask their impotence. They have thus taken, as a point of departure, the harmonic content of the music in order to call it modern and have made a mountain of every mole-hill, confusing idiocy with genius and old with new. Unfortunately, the day that modern music is no longer written the musical art will have ceased to exist. (See: Dissonance.)

Music, Serious—That grotesque music that all listen to religiously without the flutter of an eye-lid. In this manner are palmed off commonplaces and the most vulgar buffoonery without their being noticed by anyone, because in the presence of seri-

ous music it is proper form to listen with gaping mouth and closed eyes. Those not sleeping may, however, think of something else.

Musicologist—A person who concerns himself with old music because unable to understand any music. He prefers unpublished and unknown scores because they save him dangerous disputes. It is to the musicologists that we owe the indifference of the public for the art of the past, because not even their arrangements and harmonic deformations (aiming to recast all scores in the nineteenth-century mould) have succeeded in overcoming the public's boredom. On the contrary to stuff that is already as dry as dust they have added their own baggage, still more boring.

Opinion, Critical—When not synonymous with wisdom, this term is encountered with great frequency in the prose of musical criticism, especially on the eve and on the morrow of first performances. Opinions may be favorable or unfavorable. In the most serious cases (modern works, see: Dissonance), the terms "response" and "verdict" are commonly deemed more effective.

Performer, Ear—The person who has "ear"—the same as long-eared.

Pitch, Off—Specialty of singers and of many players. To discover who is off pitch represents one of the most coveted of victories for a critic. (See: Ear.)

Prophet—Critic-prophet is the person who predicts the fortune or misfortune of a composer and who concerns himself over the future of musical works, discussing their resistance to moths, must and other ailments that "in time" destroy, according to the critic, every "insincere" score. The critic-prophet forgets that the progress in the manufacture of paper has solved the problem of musical durability. Of the works printed today nothing will remain a hundred years hence but a few pitiful heaps of dust. There should no longer be any excuse for the existence of critic-prophets, but how expect people to renounce the glorious title of prophet even if the historians of the future must recognize that the musical characteristics of the prophet is to commit the most egregious blunders? They will be able to recognize them only if printed on handmade paper!

Public—The audience that has paid the price of its ticket—but the most ferocious of the dead-beats—has, according to the critics, the right to pass sentence, absolving or convicting with "responses" or "verdicts" (see: Response and Verdict) composers guilty of having written a new work. Even if innocuous, a new work always disturbs the quiet of the entire music family, from the critic to the singer, from the conductor to the timpanist. Therefore the composer is guilty at least of having troubled all these good folk.

Up to a half-century ago, the number of new scores performed exceeded by a thousand per centum the number of repertory works, and the theatres were not considered courts of justice but rather meeting-places of people interested in art and therefore respectful of art. The public could return to what it was "once upon a time" if the artificial culture of prejudices deriving from the words "sentence," "response," "verdict" and the like were abandoned.

Response—(See: Critical opinion and Verdict.)

Sentiment—Indispensable requisite for performers (singers, pianists, violinists, cellists, etc., etc.). It is expressed with the vibration of the fingers, the tremolo of the voice, the closing or moon-gazing of the eyes, and by other convulsive acts. Naturally, only bel canto, heart, inspiration, melody (see these terms) can offer the occasion to open the valves of sentiment.

Sincerity—The quality imputed to humbly-ear works which the shrewdest composers have succeeded in passing off as spontaneous emanations of their genius, a genius which is also financial, since the shekels rain down where art is missing.

Success—(See: Applause and Calls). According to the number of stage-calls, the success is more or less great, even if it has cost publisher and composer a fabulous sum.

Swan—Bird of the goose family. That notwithstanding, this title is given to the composers whose works have made weep the largest number of virgin girls and old maids. In certain countries the young swans are eaten, or in other words, like the composers, only the old and tough-skinned birds have the right to live.

Symphonist—That unhappy composer who for lack of genius (See: Heart, Inspiration, Melody) cannot devote himself to opera.

Theatre—To be gifted with theatrical sense (or feeling for the theatre) means to succeed in destroying the drama by drawing attention to the arias, duets, concerted numbers, etc., etc., with melodies of the kind relished by opera audiences. Then why not abolish the stage? Impossible, because for more than two centuries opera has been sung this way and has its devoted public;

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JEWISH INFLUENCE IN NEW YORK MUSIC

By Julian Seaman

USUALLY the Jew is a practical person. Somewhat unusually perhaps, he is poetic. A judicious blend of these sterling attributes may explain to the erudite, why music in New York is largely controlled by Jews. The domination is more than commercial—it is aesthetic as well.

If we discourse upon generalities, we come upon some pleasant theories. Since the days of Egypt, music has been a solace to the Jew. We may imagine that the Hebrew tongue so abstract, so wholly spiritual, must have uttered great truths to have calmed the turmoil in the harassed souls of the children of Judea. But as music became an artificial art, and all its ethereal splendor was caught in the glass and glitter of a mould, the fluid nature of the Jew found that the well of soulful speech had dried to mere banality.

Much of the music in New York is owned, supported and dispensed by Jews. A large part of that procession of artists, which crosses its concert platform in a season, is derived from Israel. A number of the great conductors who visit New York in a Winter, many contemporary composers of song and symphony, a measurable proportion of the audiences which go to see and hear—I believe the fashion in conductors has become visual—are Jews.

The Jew, as I have remarked, is a practical person. If music must be artificial, if the dictates of a mundane world demand that concerts shall be given rather than that music shall be expressed, he will adapt himself to circumstances. It is logical, there-

fore, that music should become a business, a pleasure and a charity. New York may thank its stars that this is so and should bless the Jew for helping to rear a citadel.

If we glance at the personnel of the Philharmonic Orchestra for instance, we come upon Jew after Jew in the ranks. Of names in the concert hall, the list is sheer endless.

Among the modern American composers we have Louis Gruenberg, Leo Ornstein, George Gershwin, Abram Chasins, Leopold Godowsky, Aaron Copland, Frederic Jacobi, Ernest Bloch, to mention only a few.

David Ewen has written a dissertation upon "The Jew in Modern Music," and in it he mentions a leading figure in American music today, Marion Bauer, professor of music in New York University.

But the Jews have brought music to New York in a more practical way. Times are hard, as you may have heard, yet the Guggenheims, the Lewisoheims, the Strauses, Untermeyers, Naumbergs, Kahns, Rothschilds, Warburgs, Frankels, gave as usual of their time and money to continue the Stadium concerts and other musical enterprises, paying out nobly and cheerfully unhealthy deficits.

Most of the New York subscribers to this and that Winter "course" of lectures, chamber music, recitals and what-not—are Jews. When a great artist, be he prodigy or merely a genius—needs a famous violin, in the majority of cases a Jew buys it for him.

The influence of the Jew in the music of the metropolis is something singularly unselfish and fine!

MUSIC OF THE FUTURE—FOR WHOM?

By Eric von der Goltz, Jr.

GRIMLY they set their jaws. Their eyes focus on a dot upon the distant horizon. "Self-expression in music," "The lad who picks a plectrum instrument won't pick a lock"—the slogans fly in organized music's campaign to make America music-minded. One cannot pick up a music journal these days and escape constant editorial reiterations to the general effect that "The Future of Music in America is Assured," Says Well-known Piano Manufacturer, "Educational Music Scores Advance," "Saxophone Teachers Report Increased Pupil Enrollments Over 1930," and the like.

All this is good, above all when it is true. And undoubtedly it makes a lot of us feel better, especially if it happens that music is the means by which we hope to keep clear of the poor house. By telling ourselves what a lofty, inspiring thing Music is, what its glowing prospects are, and what fine fellows we are who play, teach, write and publish it, we achieve a morale the value of which to ourselves as a personal experience is not to be under rated.

But is it not possible that in all this we "protest too much"? Aren't we perhaps somewhat closely related to the boy who whistles to keep up his spirits whenever he has to pass the cemetery late at night? He is not whistling for the entertainment of the graveyard tenants. Neither does much of our optimistic publicity reach the vast general public which happens to be the most important element in our campaign of propaganda for music. With isolated exceptions it would appear that we are whistling for the benefit of a limited audience—ourselves.

Notable among such exceptions must be cited the efforts of certain groups to promote a wider interest in "self-expression" by means of music courses on the air. A nationally known educator of high attainments and a radio personality is selected to teach his piano method in continuous series of elementary lessons, the purpose being to whet the public's musical appetite and induce it to continue its studies under private or class instruction.

This is good, as far as it goes. But it is pioneer work, and, historically, the road of the pioneer is usually long and arduous. Even after he has reached his objective he must clear away the virgin forest, blast out the stumps and haul off the rocks before he can establish his homestead.

It is a fact that during the past few years the sum total of annual appropriations for music of the school systems of this country have steadily risen until today the United States far outranks every other nation in the world in the sums that are spent and the volume of activity in the field of school music.

All this is rare food for optimism. "The child is father of the man" we quote, while we indulge in a pleasant day-dream of the future of a musical America when all these youngsters of our public school orchestras and bands grow up and earn money to go to concerts and engage private teachers for their children. But while we are day-dreaming we are still waiting for our manager to phone that he has secured a concert engagement, for a new pupil to call, or a customer to ask for a copy of the latest string quartet by some modern American composer.

The plain fact of the matter is that we Americans are not truly interested in music. Not truly interested in music! Think of how many millions of radio sets are in active use and that the bulk of the programs are largely musical. "They are musical," one is told, "because the entertainment value of music is established in the minds of the radio companies and their advertisers. This attitude exists because the public demands music." Then the progress of school music might be cited. And how about our musical comedies, girl shows, and the movies with their indispensable concomitant of orchestras or 'canned' music? And, lastly, let us not forget that America is paying out more money for personal concert appearances than ever before, that many artists are being booked at higher figures than they ever received in the past.

Nevertheless, I venture to repeat, nor is it with any degree of pleasure in making such a claim—we Americans are not intrinsically interested in music. We are willing to press a button and turn a dial; we can be induced to pay out money to hear and see the great celebrity, while overlooking the young debutant, and we have grown content with canned

music in our picture houses. But where, oh where lurks the power that can drag us to the piano or send us to the attic to dust off the violin that has lain there these many years since father ceased taking lessons or Willy graduated from high school, thereby severing forever his connection with the school orchestra? "Let the other fellow do it," we say as we tune in our radio to the renowned symphony orchestra. "He can play better than I anyway." Is that what golfers or tennis players would say? Year in year out they keep on playing, whether they improve or not. You won't catch them letting Bobby Jones or Tilden do their playing for them. That is because they happen to be enthusiasts. And will they permit anything to interfere with their game? Ask their wives.

If these golfers, these tennis players can 'duffer' along persistently for years, why not accomplish as much in music? Yes, why not? Ali Baba said "Open Sesame" and a door opened. That was magic, and served its purpose in a fairy tale. They can perform the same apparent miracle in the laboratories of the General Electric Co. That

there in the adult world which makes the possession of a musical education worth while? Radio and synchronized motion pictures have, for the moment, given the quietus to medium-range professional talent and attainments. What remains for the vast army of musical amateurs fresh from their school instrumental ensembles, their private and class teachers? "Self-expression in music" indeed! How long does anyone expect a normal young man or woman to stay home alone of an evening or a holiday playing a musical instrument while the rest of his or her friends are out playing bridge, or dancing? It isn't human nature.

Man, as we have been told frequently enough, is a social animal. It may be added that the younger the individual the more social-minded he is likely to be. It is logical to expect young people to find their greatest pleasure in those activities that are shared with others.

What is the matter with music as a socializer? Nothing. For sheer unadulterated fun and interest, there is probably nothing better than an amateur instrumental ensemble. But do not try to tell that to our young men

and women for you will not get to first base with it. They will probably suspect you of offering to send them back to their school days. But you mustn't blame them. They have been badly brought up.

It is the fault of their elders. We have set our youth a bad example. While we agree, if we stop to think of it, that "Self-expression in Music" is an excellent thing, we continue to listen to the radio, go to football games or gin parties, play golf, and do all the other similar things with which we occupy our adult leisure. Youth, the unconscious imitator of age, arriving in an adult world, casts aside the toys and distractions of childhood and, by assuming the habits of its elders, seeks to identify itself with them, make itself one of them. Is it any wonder that music, so long associated with the school room or the teacher's studio, should go into the discard? Worse than that. Because of the time and effort involved in its pursuit, it is not long before the average young man or woman mentally relegates it to the category of the useless time and energy wasting impedimenta of life.

Let us pause at this point. Our opportunity and our obligation lie right here. "Self-expression in Music!" Here at our hands are the bricks with which we can build an edifice for music. If we expect our youth to take an adult interest in music we must offer it a music in which a mature, adult world is actively personally interested. We who are in music need not repeat to ourselves what music has to offer us. It is our task to prove to youth that this thing that means so much to us must mean the same to it. We can do this effectively in only one way. We must offer the young people who have studied music the example of musical groups, choruses, orches-

tras, bands, instrumental organizations in which adult amateur musicians take a direct part. Let these young men and women see the people who count for something active in these musical groups—the successful business men and women, the professional people, the artists, those who mould the thought-habits of the new generation. That is all that youth asks. Just so much encouragement, no more. Youth's energy and enthusiasm can be counted upon for the rest.

How is this to be done? For one thing, many such adult music groups already exist. The National Federation of Music Clubs, for example, has done much. But we live in a large country. There are so many of us, and so few, comparatively, who are letting music play a truly important rôle in the employment of their leisure. It is toward the overwhelming majority of the musically dormant that whatever powers for publicity we have at our disposal may, with profit, exert all their energy, all their enthusiasm and all their wisdom.

It lies within the ability of many music teachers to start instrumental ensembles, not only among their pupils, but also among those parents and relatives who have had musical training. To this end they should have no difficulty in enlisting the interested cooperation of the local music dealers who not only can give them the names of musical amateurs among their customers but can frequently see the business advantage to themselves of providing amateur musical groups with a place for their rehearsals.

Press propaganda has an extremely significant place in this program. The national organizations of piano manufacturers, instrument and music dealers, publishers, professional musicians, and composers can perform an invaluable service for music by bringing it more frequently to the attention of the vast general public. The indicated media are articles and news notes in the daily press and in national magazines.

Right here a suggestion offers itself. It hinges on the fact that there is always a wide public that is swayed by what it believes is "fashionable"—by what it thinks the world of prominent, important people finds worth while. Why should music not react favorably to publicity launched in this direction? When one pauses to consider how many people whose very names are "news" are keen amateur musicians, one finds ample food for thought. Alfred Einstein, General Dawes, Mussolini, John Erskine, Mrs. Vincent Astor, Mrs. Elizabeth Rend Mitchell, are only a few of the many names that could be cited. It would undoubtedly surprise many of the assiduous followers of Cholly Knickerbocker's column in the New York American if they were to learn how important a place music study occupies among the socially prominent, and that informal instrumental groups are far from a rarity among them. Is there no significance in the fact that when a moving picture director wishes to give his public a flash of "high society life," he frequently offers a drawing room scene with a piano and somebody playing it and perhaps another person singing?

"Self-expression in Music!" Let us have it, all there is of it, for it is good. And, in the having, let us, by all that is humanly satisfying and fulfilling in the pursuit of this art, raise it to the adult position and universal importance that it so abundantly deserves. A nation that loves music so well that its people find joy in creating it themselves will never permit its concert halls to be empty, its teachers to go without bread, its composers to write without prospect of an audience!

Vienna State Academy of Music Reorganized

VIENNA.—The reorganization inaugurated by Dr. Karl Wiener, of the Vienna State Conservatory of Music, is now in effect, and the following are the faculty members of the institution: Emil von Sauer leads the piano master class; Friedrich Buxbaum the cello class; and Hans Duhan, baritone of the Staatsoper, that of dramatic acting. Erich W. Korngold instructs the conductor's class and Robert Heger is in charge of the class for operatic conducting. Josef Manowarda, Helene Wildbrunn and Berta Kiurina, all from the Staatsoper, are the vocal heads. The rest of the musical faculty remains unaltered, except that Camille Horn and Ludwig Kaiser have retired from the academy.

P. B.



Etching, "Duet No. 2," by Margery A. Ryerson

Permission of Macbeth Galleries, New York City

Youth must have a music in which an adult world is actively interested.

is science. But the bare phrase, with nothing adequate behind it will take us nowhere in a practical world of cause and effect.

Radio music lessons were mentioned a little while ago; also school music, with indications of its increasing importance in the educational systems of the country. Three cheers for the people who make these air lessons possible and three more for those who vote their approval of increased school budgets for music. These are notable gestures. The pity of it is that so much of it all is wasted.

It is unfortunate that statistics cannot be tabulated of the mortality of that pitch of interest which induces an individual to play a musical instrument himself; that takes place after young men and women have completed their schooling. They would open the eyes of many of us. Upon graduation these young people plunge into a job or a career, and it is all over with music. The demands and attractions of the adult world in which they find themselves offer too much competition for the music they have brought with them. In a recent report presented before the International Congress of Publishers its author, Dr. Carlo Clausetti, in explaining the decrease in the sale of sheet music, cited among other reasons, increased interest in practical matters of business, the tremendous vogue of athletic sports of all kinds, the movies and dancing. Dr. Clausetti was giving a European viewpoint, but his arguments cross the Atlantic. Think of the cultured men and women we all know who are not professional musicians. Most of them had music lessons in their youth. How many of them still keep up their practice?

And why, in the name of common-sense, should the situation be otherwise? What is

and women for you will not get to first base with it. They will probably suspect you of offering to send them back to their school days. But you mustn't blame them. They have been badly brought up.

It is the fault of their elders. We have set our youth a bad example. While we agree, if we stop to think of it, that "Self-expression in Music" is an excellent thing, we continue to listen to the radio, go to football games or gin parties, play golf, and do all the other similar things with which we occupy our adult leisure. Youth, the unconscious imitator of age, arriving in an adult world, casts aside the toys and distractions of childhood and, by assuming the habits of its elders, seeks to identify itself with them, make itself one of them. Is it any wonder that music, so long associated with the school room or the teacher's studio, should go into the discard? Worse than that. Because of the time and effort involved in its pursuit, it is not long before the average young man or woman mentally relegates it to the category of the useless time and energy wasting impedimenta of life.

Let us pause at this point. Our opportunity and our obligation lie right here. "Self-expression in Music!" Here at our hands are the bricks with which we can build an edifice for music. If we expect our youth to take an adult interest in music we must offer it a music in which a mature, adult world is actively personally interested. We who are in music need not repeat to ourselves what music has to offer us. It is our task to prove to youth that this thing that means so much to us must mean the same to it. We can do this effectively in only one way. We must offer the young people who have studied music the example of musical groups, choruses, orches-

IN NEXT WEEK'S ISSUE:

INCOMPETENT MUSIC JOURNALISM IN AMERICA—By David Ewen and I. R. Sussman
THE LOCAL ARTIST—By Mayo Dazey

Schwanda the Bagpiper Premiered at Metropolitan

(Continued from page 5)

Schwanda his bagpipes, and the power of his music sends Queen, Sorcerer, Court, Judges, Guards and People dancing back into the city, leaving Dorota, Schwanda and Babinsky. After many reproaches from Dorota—encouraged by Babinsky, who still hopes to capture Dorota's heart—Schwanda says that if ever he kissed the Queen, "may the devil take him to hell on the spot!" Amid thunder and lightning the bagpiper sinks into the earth that opens beneath his feet. Dorota rejects Babinsky's love, and moved by her tears, he promises to bring Schwanda back to her.

The Fourth Tableau (Act Two) shows Schwanda in hell, refusing to play for the Devil, and about to be tortured for his pig-headedness. Babinsky appears, and offers to play cards with the Devil, staking his own and Schwanda's souls against half Satan's kingdom. The Devil wins, but is caught cheating and becomes the loser. The generous robber restores the half kingdom. After Schwanda has set all the imps of hell dancing with his piping, he and his rescuer are restored to the upper world.

In Schwanda's farmyard (Fifth Tableau) he and Dorota are reunited after a further last and fruitless attempt on Babinsky's part to win her, and the happy couple sing a rapturous final song supported by the chorused joy of their delighted neighbors, relatives, and friends.

The Czech libretto of Weinberger's opera is by Milos Kares, translated into German by Max Brod.

THE AMERICAN PREMIERE

The full cast of Schwanda, as done at the Metropolitan premiere last Saturday, was as follows:

Schwanda	Friedrich Schorr
Dorota	Maria Mueller
Babinsky	Rudolf Laubenthal
The Queen	Karin Branzell
The Sorcerer	Ivar Andresen
A Judge	Max Altglass
The Headman	Marek Windheim
The Devil	Gustav Schutzendorff
The Devil's Flunkey	Marek Windheim
The Captain	Max Altglass

Artur Bodanzky conducted. Giulio Setti trained the chorus. August Berger arranged the dances. The scenery was designed by Joseph Urban. The new stage director, Hanns Niedecken-Gebhard, made his debut on this occasion with supervision of the acting, grouping, and general pictorial and histrionic features.

Every indication seemed to prove that the audience last Saturday afternoon felt satisfied with the work of all concerned in the production.

As Schwanda, Friedrich Schorr contributed one of the best performances he has given hereabouts since his connection with the Metropolitan. He sang, acted, danced, clowning, with unabated zest and effect. In fact he did everything except play the bagpipes, although he carried about that instrument with him at all times even to the infernal regions. The Schorr tones and vocal style found admirable exposition in the Weinberger music which is by no means easy to sing.

Rudolf Laubenthal had by far the most complicated character to portray, a mingling of Robin Hood, Puck, and Don Juan. He was by turns chivalrous, impish, and romantic, and he achieved the various phases

with success. At all times his acting showed mobility and grace. The music of the Babinsky role combines lyrical and dramatic elements and in both the Laubenthal sincerity, musical understanding, and vocal intelligence came to convincing realization. His delivery of the little folk song at the end of the fourth tableau was a model of mezza voce and tender sentiment.

Maria Müller, her natural dark attractiveness metamorphosed into blonde beauty, lent pictorial value to the role of Dorota, and she sang it with taste and ingratiating qualities of tone. Karin Branzell, the Queen, graced the part with statuesque height, resourceful acting, and full giving of rich voice. Ivar Andresen did all he could with the rather scanty opportunities of the Sorcerer. As the modernized and beneficent Devil, Gustav Schutzendorff achieved a sharp and humorous characterization, aided by the amusing antics of Marek Windheim as the Major Domo. The latter was also truly funny as the Executioner.

The performance moved on a high plane musically, as was to be expected under the training and conductorship of Artur Bodanzky.

Urban's sets did full credit to that painter's sense of design, color, and atmospheric appropriateness, especially in the scenes depicting the royal court and the infernal headquarters. The new stage director, Hanns Niedecken-Gebhard, deserves high praise for his expert handling of the grouping, the individual histrionic presentations, and the vitality, movement, and unconventional nature of the stage life generally. For once, the chorus acted rationally, and the principals were freed from the customary restrictions that so often seem to transform them into wooden figures. The Berger dances also departed from the ordinary routines and some of them (particularly the terpsichorean exposition of the big fugue) were of startling originality.

Comedy abounded in the lines and the story and came to merry expression. The typewriters, tabloids, elevator, and other modern equipments, made Hell seem not so forbidding as it has generally been considered. In one episode, Marek Windheim proved that English is a language not unknown to the Devil, for his Major Domo announced clearly in our vernacular, "Say, boss, Mr. Babinsky himself," when that worthy visited the satanic realms. It was comical, too, to hear the Evil One swear the familiar German curse, "Pfui, Teufel." Many laughs came throughout the afternoon from those who understood German.

To judge by the warmth and duration of the applause, Schwanda, the Bagpiper seems to have succeeded in furnishing musical enjoyment, welcome mirth, and enticing stage pictures to a large and deeply critical premiere audience.

The Weinberger opus doubtless will repeat those impressions at future performances, especially when the ensemble has been perfected and the sense of newness worn off for the singers. It is a distinctly welcome experience to have ebullience and melodious joy brought into the repertoire of modern opera, where gloom, tragedy, and acid pessimism have been reigning so largely and so dispiritingly.

An estimate of the music of Schwanda

will be found in Variations of this issue of the Musical Courier.

TANNHÄUSER, NOVEMBER 4

The Metropolitan's second performance of its new season was devoted to Tannhäuser with Maria Jeritz in her touching delineation of the role of Elisabeth. She delighted everyone with her art, of vocalism and histrionic interpretation. Jeritz is all that that Wagner could have wished for the role—stately, graceful, lovely to behold, and musical in her singing. Her tones are as operatically effective as ever, effortless when power is demanded and delicate in the nuance of mezza-voce passages.

Elisabeth Ohms, as Venus, also was attractive in appearance and sang her music (probably the most beautiful in the whole opera) with a keen appreciation of line and design. Had the stage been better lighted the first scene of the Venusburg would have been more thoroughly enjoyed. Venus is not a simple acting role and most interpreters of it have difficulty in giving it life. Ohms was far above the average in the reading she made of the part.

Rudolph Laubenthal as Tannhäuser has gained in his histrionic picture of the knight torn between sacred and profane love. His acting and singing are more fluent than in other years. He did the love song in the first and second acts with vivid dramatic power, building to its emotional climax with finesse and ringing effect.

Frederich Schorr, the Wolfram, achieved sympathy of utterance and sincere histrionism.

Why Langgraf Herman (whom Ivar Andresen sang) is usually ignored in reviews it is strange to say. Andresen had dignity and kingly poise. He sang the music impressively and with excellent enunciation.

Louise Lerch, the Young Shepherd, furnished a properly naive and bucolic picture singing lightly and joyously. It was the first time the aged eyes of the present reviewer had ever seen any Young Shepherd accurately pantomime the tune of the pastoral flute of the orchestra. Lerch seemed to be really playing the instrument.

The smaller roles were handled efficiently by Hans Clemens, Arnold Gabor, Giordano Paltrinieri, and James Wolfe.

Artur Bodanzky's baton made Tannhäuser move with vivid life and musical authority.

Repeated recalls fell to the lot of all the principals.

LA BOHEME, NOVEMBER 5

Bohemian life in Paris in the '30's has never been pictured more colorfully and convincingly than in Murger's *La Vie de Bohème*; and certainly there is no better musical setting of the same subject than Puccini's operatizing of episodes from the imperishable pages of Murger.

The revival of Bohème last week demonstrated again that this Puccini work has enduring qualities, and its quick, affecting story and tuneful atmospheric music gave pleasure anew to a large and responsive audience.

Lucrezia Bori, in her familiar role as Mimì, gave that character pathos and pictorial attractiveness. She sings the music with charm, taste, and feeling. Giovanni Martinelli is an intensive Rodolfo with the necessary romantic passion, and the smooth vocal style and ringing high tones to make the music register its full effect.

Nanette Guilford did her Musetta waltz song brilliantly. Antonio Scotti put resourceful acting into the part of Marcello. Claudio Frigerio was a sympathetically songful Schaunard. Others who contributed to the presentation were Messrs. Ananian,

Windheim, Pasero, Malatesta, Coscia. The conducting fell to the lot of Vincenza Bellezza.

There was restrained merriment in the second act (café scene) and the lighting seemed economical. Some brightening up generally and what the Germans call "re-study" would not hurt our local Bohème production. It has fallen somewhat into a rut as far as the ensemble spirit is concerned.

L'ELISIR D'AMORE, NOVEMBER 6

L'Elisir d'Amore at the Metropolitan! Shades of Caruso, Sembrich, Scotti! Old-timers might croon those names in reminiscent ecstasy, but the claims of the present were too strong for them to make much headway this night.

Gigli at the very beginning of his season, had everything under control; his voice is ideally suited to the light, lyric role of Nemorino, and he caught the spirit of Donizetti both in style and in acting. He received—and deserved—the most fervent applause of the evening after *Una lagrima furtiva*. Editha Fleischer, singing with remarkable agility and precision for one who is not essentially a coloratura, had the essential sparkle for her Adina. De Luca functioned valiantly as Belcore, and Ezio Pinza, while putting forth the evening's richest display of buffoonery, was astonishingly mellifluous in the best tradition of Italian vocal art. Tullio Serafin conducted with verve and delicacy sagaciously apportioned, and special mention must be made of the chorus for its sonority, spirit and histrionic animation. *L'Elisir* is one hundred years young next May. Who said opera was dying?

SCHWANDA, NOVEMBER 7 (MATINEE) (See story on page 5)

FAUST, NOVEMBER 7

Gounod's *Faust* received its first performance of the new season at the Saturday evening popular priced session of the initial week of Metropolitan Opera. This presentation was rather perfunctory and matter-of-fact. Giacomo Lauri-Volpi, the Faust, Ezio Pinza, an ornate Mephistopheles, Queena Mario as Marguerite and Danise in the Valentin role combined with Paul Ananian and Misses Besuner and Wakefield to make up the cast. The singing of the chorus, especially in the *Kermesse*, could have been more effective. There was much tuneful and spirited vocalism on the part of the principals. Mr. Hasselmans conducted with his usual sagacity.

METROPOLITAN OPERA CONCERT, NOVEMBER 8
A varied and well received program, with applause for all the soloists and the competent conductor, Wilfred Pelletier, marked the opening of the Sunday evening concert season at the Metropolitan.

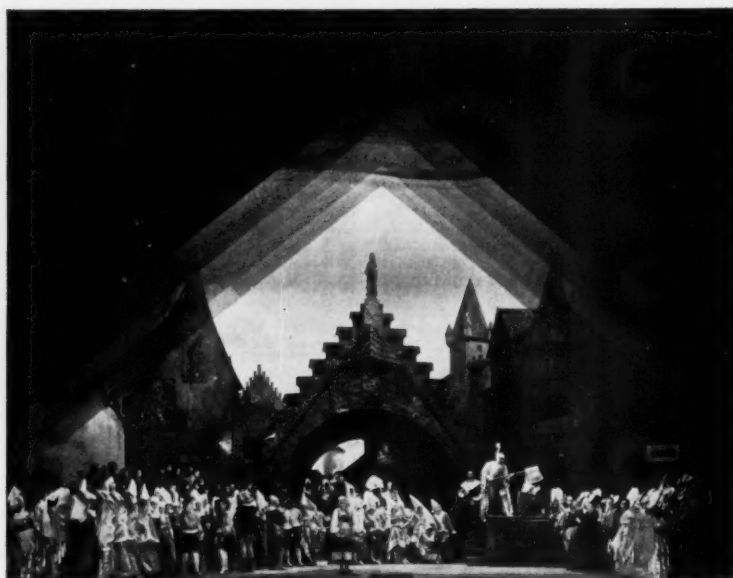
Messrs. Frigerio and Jagel sang a duet from *La Gioconda* (Act I); Mmes. Manski and Flexer and the chorus did the first scene in Act II of *The Flying Dutchman*; Dorotee Manski, Leon Rothier, and the chorus were heard in the second act finale from *La Forza del Destino*; Leonora Corona gave a tasteful and vocally brilliant performance of Pace, mio Dio from *La Forza del Destino*; the chorus and orchestra combined in the fifth scene of the third act from *Meistersinger*; Jagel made the *Cielo e mar* aria (*Gioconda*) a matter of tonal beauty; Fania Petrova was heard in the *Habanera* and *Card aria* from *Carmen*; Leonore's aria and *Miserere* (*Trovatore*) with Guilford, Jagel and chorus, the Act III finale from *La Gioconda*, and the Tannhäuser march and *Meistersinger* Vorspiel were other features.

TWO INTERESTING SCENES FROM WEINBERGER'S OPERA, SCHWANDA



Photos by Carlo Edwards

THE EPISODE IN HELL, WITH LAUBENTHAL, AS BABINSKY, IN CENTER.



SCHWANDA ABOUT TO BE EXECUTED.

National Symphony's First Concert Is Commendable

Hans Kindler Conducts Memorable Performance Before Distinguished Audience—Mrs. Hoover Attends the Elizabeth Sprague Coolidge Foundation Recital at Library of Congress

WASHINGTON, D. C.—The initial concert of the National Symphony Orchestra was given on November 2 before an audience of three thousand, in which there were many distinguished members of Washington's diplomatic circles, including Mrs. Herbert Hoover, a season box-holder, who had as her guest Mrs. William Howard Taft. Hans Kindler conducted the performance.

There are untold obstacles to the growth of a new organization, but Hans Kindler, with the support of Walter Bruce Howe, chairman of the executive committee, and Mrs. Wilson-Greene, manager, has surmounted them all. The first number on the program, Weber's Overture to Der Freischütz, was well done and warmly received. The Dutch tunes, arranged by Mr. Kindler and dedicated to the National Symphony Orchestra, were given an ovation, and were splendidly interpreted. The third in the group sounded like Russian music with its tonal beauty and march swing. This new undertaking in Washington has a \$65,000 guarantee from 100 people, but it must be supported by the people to enable it to become a permanent organization. There were many out-of-town musicians present, among them Otto Ortman, director of the Peabody Conservatory of Baltimore, Mrs. Kindler and daughter (who came from Philadelphia for the concert), George Siemomn, director of the Baltimore Symphony Orchestra, and his wife, Mabel Garrison.

LIBRARY OF CONGRESS RECITAL

The Founder's Day Concert given October 30 in the Library of Congress Chamber Music Auditorium, Elizabeth Sprague Coolidge Foundation, was a program of compositions by Ludwig van Beethoven. With Mrs. Hoover making a hurried trip back from Baltimore to be in attendance, and with every seat filled, it proved an affair of intense interest. This concert celebrated another birthday of the auditorium presented to the nation by Mrs. Coolidge. Alexander Barjansky, cellist, and Severin Eisenberger, pianist, opened the concert with the Sonata in G minor, op. 5, No. 2 (1796). As played it was gripping as an exposition of speed, but gave the listener little time to grasp its melodic sequence. It is hard to believe that this tempo was intended by Beethoven when one considers the limitations of instruments of his day. Mr. Eisenberger, a man with a charming personality, gave as the second number a group of piano compositions with

exact adherence to pedagogics. William Kroll, violinist, joined the other two artists in a trio, the D major, op. 70, No. 1 (1808), a triumphant ending to an afternoon of Beethoven music long to be remembered.

November 4, Constitution Hall with its 3200 seats was filled with the musician and lover of music when the long-looked-for Westminster Choir, led by Dr. John Finley Williamson, gave its choral concert, augmented by members of Washington's leading choirs. Mrs. William Howard Taft, always the music patron, Vice President Curtis and his family, were in attendance. The singing by this choir was inspirational. An outstanding bit was the solo singing of the part of Mary, in the Song of Mary, arranged by Albert Kranz.

Ina M. Holtzschneider and Edwin C. Steffe were the prize winners in the final contest in the Atwater Kent Foundation auditions for Washington. Both young singers were runners-up in the District of Columbia audition of 1930. D. R.

American Choral and Festival Alliance Gives Luncheon

A luncheon was given by the American Choral and Festival Alliance at The Barbizon, New York City, on November 9. Mrs. William Arms Fisher, who is formulating the organization, presided and was assisted by C. M. Tremaine and Miss Abbott, of Philadelphia. The purposes of the organization are the following: "To unite the existing choral forces of America in a great vital alliance; broaden the music festival spirit and re-create the civic singing-consciousness; reinstate and rebuild the festival chorus as the season's pivotal music attraction; dignify choral-singing and attract the trained vocalist; lift the level of choral-singing by aid of the best vocal teachers in group voice-training; put the technique of fine choral-singing on a par with orchestral performance; whet public appetite for choral performances equal in artistry to our symphony orchestras; form symphony choirs of artists, equal to symphony orchestras; emulate the symphony orchestras in campaigns for financial support; bridge the chasm between school music and social-civic participation; prepare for increasing hours of worthwhile leisure; international meets, with the stimulus of foreign guest-conductors, and interchange of noted choirs; foster musical sports-

manship by choral competitions; establish credits for choral experience in music schools and colleges; build opera choruses for the production of opera in the home cities and festival centers; correlate festival center programs with the local symphony orchestra and museum of art; establish a chain of appearances in American festival centers for foreign choirs and for the appearance of American choruses in foreign festivals; develop folk-dance groups; develop folk-song groups; build musical events for mass participation and joyous social recreation."

Mrs. Fisher brought out the fact that the plans for the chorus should include professional choral groups to appear with the symphony orchestras in the fifteen major cities where orchestras are now supported instead of having amateur organizations perform with the orchestras whenever choral selections were necessary for performance. In this way the groups would be on an equal status with the members of the orchestras. She also indicated that choral centers are to be arranged in the larger cities and railroad centers in the United States from which there would be a radiation of groups controlled at the centers. These groups would meet for festivals at least twice a year, along the lines of the great English gatherings.

Mrs. Fisher also suggested that composers should meet in conference to prepare choral works along the lines best suited to the performances by the alliance. These composers also could attend performances all over the country in order to determine the best type of composition to be prepared.

It is the aim of the alliance, also, to build such choirs as will interest musical managers.

With regard to the bi-centennial of the birth of George Washington, which comes in 1932, Mrs. Fisher stated that the alliance intends to formulate an Atlantic Seaboard Festival, with a choir built of a hundred voices from the thirteen original states. This does not mean that the western and southern states are to be excluded in such participation, but the choir will have a membership, primarily, of singers from the thirteen original states.

The luncheon was attended by: T. Tertius Noble, Harriet Steel Pickernell, Sigmund Spaeth, Horace Johnson, Gustave L. Becker, Gladys P. Lyons, Albert W. Harned, Harvey W. Hindermeyer, Elizabeth Beaufort-Godwin, Franklin Dunham, Paul Kempf, Delbert L. Loomis, E. D. Davis, Charles Lautrup, Inez Hadley, Frederick R. Huber, Percy Rector Stephens, Herbert Stavely Sammond, Hamilton B. Wood, Mrs. Ethelbert Nevin, Wilfred Klamroth, Kenneth S. Clarke, John W. Norris, J. Earle Newton, A. Walter Kramer, Carolyn Beebe, C. M. Tremaine, Blanche Skeath, Kate A. Waspuscheid, Kathryn Anderson, Harold Flammer, Frederick H. Haywood, Jessie Ward-Haywood, Sylvia Voorhees, Arthur B. Keene, Walter Henry Hall, H. Alexander Matthews, and Duncan McKenzie.

Portland, Ore., Symphony Commences Its Season

Brilliant Concert Conducted by Van Hoogstraten—Grace Moore in Recital—Other Notes

PORTLAND, ORE.—Led by Willem van Hoogstraten, the Portland Symphony Orchestra opened its twenty-first consecutive season with a brilliant concert, November 2d. First came Beethoven's Egmont overture, a well liked work. Other works on the first half of the program were Schubert's entr'acte music from Rosamunde and Bach-Respighi's Passacaglia, both of which Dr. van Hoogstraten conducted with striking excellence. The chief feature of the concert was the second presentation here of Bloch's epic rhapsody, America. It is full of interest, and again and again Dr. van Hoogstraten reappeared from the wings of the Municipal Auditorium to acknowledge the ovation. There was a large audience. Four new first chair men appeared, namely: Michael Arenstein, cellist; William Sargeant, oboist; Ernest Gruen, double bass, and Abe Berco-vitz, principal second violin. Mrs. M. Donald Spencer remains as manager. In addition to directing the orchestra, Dr. van Hoogstraten is conducting the Apollo Club this season, also the Portland Choral Society and a students' orchestra sponsored by the extension department of the University of Oregon.

Grace Moore, soprano of the Metropolitan Opera Company, was vigorously applauded on the occasion of her first recital here, October 29. Each of her songs was a treat in itself, and especially the aria from Louise. Emmanuel Bey, accompanist, also pleased the large audience. Miss Moore, who sang in the Municipal Auditorium, was booked by Selby C. Oppenheimer.

Jessie Grayson, local contralto, under the management of Muriel Cutter, appeared in recital in the Masonic Temple. Endowed with an excellent voice, her program was most pleasing. The audience accorded Mrs. Grayson much applause. Robert Flack furnished admirable accompaniments.

Selby C. Oppenheimer, at the second of his series of subscription concerts, presented Roland Hayes, tenor. Mr. Hayes, who faced a large and devoted audience in the Municipal Auditorium, has favored Portland with a number of concerts.

The Portland Opera Company (Linden Barnett, musical director; George Natanson, stage director), is rehearsing a 1931 version of The Mikado.

F. Arthur Johnson, a newcomer, has been appointed director of the piano ensemble department of the Allied Arts Club.

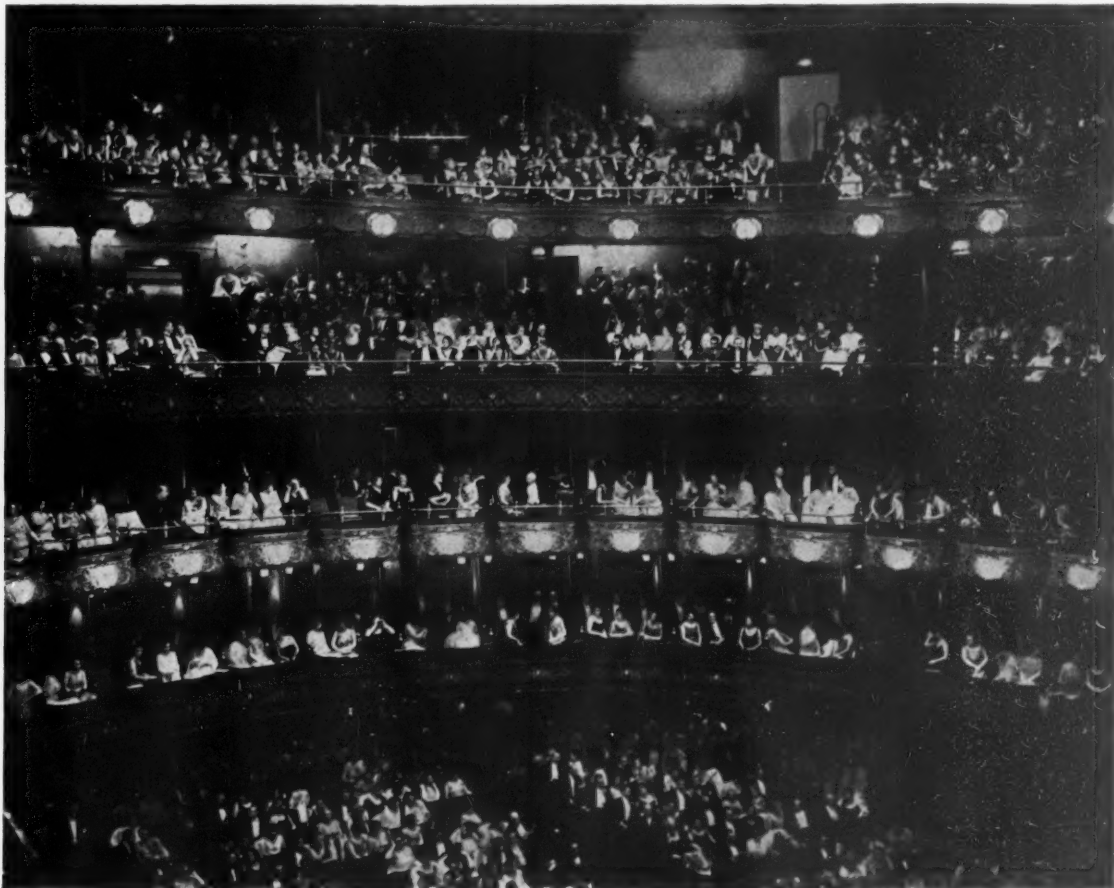
J. R. O.

AT THE METROPOLITAN OPERA HOUSE IN NEW YORK ON THE OPENING NIGHT



Wide World photos
(Above) Paul D. Cravath and his daughter, Mrs. William Francis Gibbs, formerly Vera Cravath, attending the opening night at the Metropolitan Opera.

(Right) The Famous Diamond Horseshoe. An unusual view of the Metropolitan Opera interior at the opening of the season, November 2, when La Traviata was presented.



QUALIFICATIONS OF A VOCAL COACH DISCUSSED BY CHARLES A. BAKER

The following are some of the conclusions arrived at after an interesting and enlightening talk with Charles A. Baker, who for many years has been a vocal coach in New York. The roster of distinguished singers of the past decade in the United States comprises many who have taken advantage of the opportunity of coaching their operatic



Sketch by Maitland E. Graves
CHARLES A. BAKER

roles and concert and oratorio programs with Mr. Baker.

"In the entire musical field there is no more exacting profession than that of the vocal coach, nor one that receives so little recompense in the form of public appreciation," said Mr. Baker.

"Singers achieve reputations on the concert and operatic stage and many of their names linger as traditions, while those chiefly responsible for their success too often remain unknown to the critical public which acclaims the great artists.

"Obviously the main satisfaction derived by the coach from his arduous work is the realization that without the benefit of his own artistry, knowledge and eternal vigilance, many a singer who has become famous would never have gained the spotlight of public favor.

"The qualifications of a superior vocal coach can be summed up simply and concisely—he must know everything and have the ability to impart what he knows! Otherwise his task is rather easy. He must, of course, be a thorough musician in every sense of the word, theoretically and practically, and it is taken for granted that he possesses an intimate knowledge of every great vocal work since music began, and is familiar with all the traditions that have attached themselves to the composition from the moment it left the composer's hand up to the time of the last great singer's conception and interpretation. If it be an operatic work, these traditions in many cases, vary in a marked degree from the composer's own notations. Perhaps some of these variations from the original were countenanced by the composer but never changed in the published score; others have been accepted through years of performance by the outstanding operatic stars. In any event, there they are, and the experienced and competent coach is qualified to pass on the true traditions to his pupils.

"The same holds true in the field of oratorio, where traditional interpretation is often more exacting and complicated; and in concert lieder of the classic as well as modern school of song writing.

"In the important item of languages the vocal coach must be multi-lingual. The correct diction in Italian, French and German, at least, must be at his tongue's end, while a thorough knowledge of these languages enables him to dictate the proper emphasis, inflection and phrasing of words that, in many instances, are a profound mystery to the vocalist.

"All these musical, lingual, erudite accomplishments are supplemented by an unerring critical faculty which qualifies the coach as an arbiter of taste and discretion both in the interpretation of the work in hand and the vocal ability of the singer to obtain the best results.

"Besides the foregoing items the vocal coach doesn't have to know very much, except that he must be a born diplomat, be endowed with infinite patience and the talent for concealing his homicidal impulses when an ambitious vocalist insists on coldbloodedly slaughtering the brain child of some great master."

In discussing the subject, Mr. Baker made some significant comments on various phases of his work that will interest both the singer of established reputation and the serious student preparing for a career.

"The function of the coach," Mr. Baker concluded his remarks by saying, "is primarily to impart style, distinction and authority to those already equipped vocally to accomplish something worth while and to maintain the high standard of the acknowledged artist."

Norden Presents Popular Musical Services

N. Lindsay Norden, organist and musical director of the First Presbyterian Church, Germantown, Pa., is presenting throughout the season weekly Sunday evening popular musical services. October 4 the series opened with Gaul's The Holy City, with Maybelle Marston, contralto, and Paul Hesser, Jr., tenor, as guest soloists. October 11 brought a service of Gounod's music with Frederic Cook, violin, and Edna Phillips, harp; 18, music by the men's choir; 25, Matthews' oratorio, The City of God; November 1, music theme: Father and Son, with William A. Schmidt, cello soloist; 8, music commemorating Armistice Day, with John Hinkle, guest tenor.

These concerts continue tomorrow evening (November 15), with a service of Schubert's music, Alexander Zenker, violin soloist. November 22 there will be a service of Thanksgiving music; 29, a Mendelssohn motet, Hear My Prayer, with Harry Aleinikoff, violinist; December 6, Bible Sunday music, Maybelle Marston, guest contralto; 13, music by the women's choir; 20, cantata: The Shepherd's Vision and Christmas music, Frederick Cook, violinist, and Edna Phillips, harpist; 27, music for the New Year; January 3, music of prayer, Estelle Curtiss, guest contralto; 10, selections from Gounod's St. Cecilia Mass, Oswald Blake, guest tenor; 17, the Twenty-third Psalm (Kilburn) and a motet, Charity, by Mr. Norden; 24, an unfinished oratorio, Christus, by Mendelssohn; 31, music by David D. Wood, organist at St. Stephen's P. E. Church, 1864-1910, with Rollo F. Maitland at the organ; February 7, music by Negro composers, Herman Weinberg, violin soloist; 14, music by S. Wesley Sears; 21 a service of national music; 28, music by Philadelphia composers; March 6, Gounod's Gallia; 13,

Dubois' The Seven Last Words, John Hinkle, guest tenor; 20, The Crucifixion (Stainer); 27, Easter music; April 3, music of spring, Alexander Zenker, violin soloist; 10 and 17, selections from Gounod's Redemption; 24, music by the men's choir, with Harry Aleinikoff, violinist. Instrumental soloists of this series include members the Philadelphia Orchestra.

Haarlem Philharmonic Society Elects

Officers of the Haarlem Philharmonic Society, New York, elected for 1931-32, are: president, Mrs. Everett Menzies Raynor; first vice-president, Mrs. Bethune W. Jones; second vice-president, Mrs. Sturges S. Dunham; recording secretary, Mrs. H. Christian Huber; corresponding secretary, Mrs. Willis P. Miner; treasurer, Mrs. Trusten P. Edwards. Music committee: Mrs. James C. Newkirk, chairman; Mrs. D. Roger Englar; Mrs. Horatio Hamilton Gates; Mrs. Louis Henry Irwin; Isabel Koss; Mrs. John A. Knighton; Mrs. Bevier Smith. Chairman of the membership committee, Mrs. Collins P. Bliss; chairman of committee on arrangements, M. Noemie Roussel; chairman of entertainment committee, Mrs. William Foster Rowland; chairman of printing committee, Mrs. George H. Corey; chairman of press committee, Gail Borden. Directors: Mesdames William A. Ansley, Andrew L. Barrett, William Gage Brady, Oliver R. Brant, James E. Burt, J. S. Carvalho, Charles S. Conklin, Harry De Witt, Thomas Jacka, Louis Kilmarx, Walter G. Lang, Charles C. Linton, Edward Lynes, David M. Marvin, Robert MacLaren, Otis Skeele, E. E. L. Taylor, W. Van Inwegen, Warren Van Kleeck, Vernon H. Yarnall; and the Misses Jean L. Faulkner and Mary Walker.

London Critics Praise Myra Hess

Commenting on Myra Hess's recent recital in Queen's Hall, London, the Sunday Referee said: "It was playing that emphasized the poetry and humanity of the classics and vivified them by the expression of modern life." The Morning Post's critic wrote: "Myra Hess, playing superbly well, gave us a fourfold program of music by Beethoven and Schumann." The Times: "The Beethoven playing of Myra Hess is remarkable for its clarity of thought and beauty of tone." The Daily Telegraph: "She is undoubtedly the first woman pianist of our time—perhaps of any time."

Richard Crooks for Omaha

While en route to his Pacific Coast tour which takes place during the latter part of November and first part of December,

HONORED ABROAD



JOSEPH LAUTNER, tenor, associate director of voice in Ithaca College, Ithaca, N. Y., returned to his duties after attendance at the Wagner Festival at Bayreuth, the Anglo-American Music Education Conference at Lausanne, and the Mozart Festival at Salzburg. He was appointed American chairman of the vocal and choral group assembled for the Anglo-American Conference. Mr. Lautner has been placed in charge of opera in the music education department of Ithaca College, and will produce several light operas.

Richard Crooks appeared in recital for the Tuesday Musical Club of Omaha, Nebr., on November 10. The tenor's time during this period will be booked solidly in the West.

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JACK SALTER TALKS ABOUT THE NEW TIBBETT PICTURE

After Two Months in Hollywood, He Says Musical Films
Are Back Again

"You ask me if musical films are coming back?" said Jack Salter, of Evans and Salter, who has just returned from a two months' stay in Hollywood where Tibbett's new picture, *The Cuban Love Song*, was recently completed.

There was a twinkle in Mr. Salter's eye and emphatic assurance in his tone when he retorted, "They are already back." "And," he added promptly, "I am convinced that they are here to stay, if the producers do not repeat the many mistakes they made

claimed my attention, and pertaining to the concert tours of Tibbett and Schipa, and Mme. Rathberg's four weeks of appearances with The San Francisco and Los Angeles Opera Company, I managed to spend most of my time close to the making of the baritone's picture. And I feel that in it there will be another big success."

When questioned further about the new film, Mr. Salter answered: "The story is good, the continuity is interesting. There is in it a singing episode among other striking ones that is amazing as well as thrilling. From the engineering standpoint it is considered rather a miracle. It took days of planning and still more days of execution to accomplish. I predict it will cause much comment."

"Through this engineering miracle, for I do not know what else to call it," added Mr. Salter, "the public will for the first time be able to hear the Metropolitan baritone sing a duet with himself. The episode occurs toward the close of the picture where Tibbett, as the boy marine of ten years previous, appears as a ghost beside the Tibbett of today. The former sings in the baritone range, the latter in the tenor one. And so amazing is the range of the great artist's voice that the result is a thrilling dramatic duet."

Asked to give an outline of what led up to this novel episode, Mr. Salter answered: "I will tell you very briefly of the continuity. But this duet, like all the rest of Tibbett's music in *The Cuban Love Song*,



JACK SALTER

during the last song era. For the recent several months all Hollywood has been set buzzing with the ever-increasing demand by the public for musical films. Let us hope that this time each of them will be a good one and that no player be allowed to sing unless he or she has a really fine voice and knows how to use it. Failure to realize this important point in the preceding musical stampede was a weighty factor in the resulting failure of so many musical films.

"You will, of course, recall what a bomb-shell Tibbett's first picture *The Rogue Song*, proved in the moving picture industry. So colossal was its success that it proved a veritable sensation in the cinema world. We received bags full of clippings from newspapers and magazines published throughout this country and from Europe as well. In fact, *The Rogue Song* marked a new era in sound pictures.

"An interesting and novel feature of those press clippings was that they were written not only by movie critics, but by those of the drama in big cities; leading music critics devoted columns to this first feature singing picture. Never before had the vast movie public heard through this new medium such a supreme voice and artistry or witnessed so magnetic a personality as appeared before them personified in this singing actor.

"Inevitably focusing a wide range of attention, an entirely new public was added to the mass of movie fans—the habitués of opera and concert. Presto. Other producers rushed through musical films without retakes, without proper casting, lacking voice and required attributes in many of the principals. The result was a hodge-podge that displeased the public, which lost interest.

"A man very high in the ranks of the picture industry said to me recently in Hollywood, 'If we could have found several Tibbetts just at that time or could have had him exclusively for pictures the situation would have been different. But this was impossible on account of your contracts for him in opera and concert.'

"I am convinced, however, that the lesson brought by past experience has been well learned, for in conferences, which I have had at various studios during recent weeks, it was evident that a very determined policy of conservatism and well thought out procedure has been planned for forthcoming musical films. The result promises to be fruitful in the artistic sense.

"While there were other matters that



EDA KROITZSCH

further career. "From that day on, I was a self-sufficient mimic. I took upon myself every role that pleased me, assumed the characteristics of each star that impressed me, and became my own operatic show. From my pocket money I saved my pennies, and began my 'opera book'—my own galaxy of the grand array of operatic figures that trod across the board of my amazed ken. In it I put all the photos, clippings and interesting material of my heroes and heroines of the make-believe land of opera. One of my most valued possessions now is that opera book I made as a child. I consider it more or less as the beginning of my career.

"My serious instruction in voice and piano began the same year as I heard my first opera, and one year later I sang in school recitals, playing my own accompaniments. From there my career is a matter, in the telling, of roles and dates. But to me it has been amazingly interesting."

At the age of fifteen Miss Krotzsch was

appears logically and with a heightening dramatic effect.

"In the very beginning of the picture, Tibbett as Terry, a United States Marine, tells in a stirring song *Ship Ahoy* why he has left his New York home and sweetheart to rove. The next scene is aboard the flagship of the Squadron, where his brother and sweetheart, Crystal, (Karem Morley), traced him to say goodbye. Then comes Cuba. With his first pay Terry has bought a Ford. He upsets the peanut cart of Nenita, (Lupe Velez); an encounter between the two and the police station follows. Terry helps Nenita to escape.

"They meet again at a hacienda during a fiesta. Love in the jungle follows. Terry, camping, gets word that America has entered the world war. There is no time for a wedding. He is forced aboard ship; is wounded on a battlefield in France. Next, there are scenes in a hospital ward. Then nuptials with Crystal, the nurse who has saved his life, makes the sequel.

"There is a gorgeous New York scene, supposed to be ten years later and a scene with Terry and his two buddies on the East Side, contrasting Fifth Avenue and Third Avenue; which is far from spectacular, ending in the Police Station. Freed, Terry seeks the waterside. Out of the night Terry, the boy marine, a ghost, comes to him making the passionate appeal of youth that Terry, the world weary man, go back to Nenita and happiness. The big duet with himself. A ship is at the dock; on it Terry sails for Cuba. Nenita dead, he finds their little son, (a moving episode) and reconciliation with Crystal brings all three together."

Turning to his desk, piled high with papers, Mr. Salter added a final word of Hollywood, "Several of the biggest producers are now completing musical films which will be released in the near future." B.

SONGSTER SINCE THE CRADLE

Ever Since She Can Remember Eda Krotzsch Has Been
Singing and Playing the Piano

Singing ever since she can remember is more than a convenient "mot" for Eda Krotzsch. For her talent in song and piano was first exhibited at the age of three.

"I was a musician for five years," she said, "before I heard my first opera." And this hearing had an incalculable effect upon her

singing solo parts in different churches, and gave her first recital in New York at the studio of Otto Paul Schubert, who was her first teacher. Two years later she sang a role of Old Heidelberg, and also Rosalinde in *The Bat*, and the success she achieved in these parts formed the first peaks of her professional work. At this time she was studying with Ada Soder-Hueck. She was eighteen when she sang as soloist with Pryor's Band at Asbury Park, N. J.

"There were periods of study with Randall Hargreaves and William Nelson Burritt," she continued. "But Europe was my main goal at the time, and I finally found the opportunity to work with Mr. Proschowski in Germany. And then came my real break. It was in the form of an audition at the Royal Opera House in Hanover. At the end of the audition I was offered free tuition by the director, and eventually became understudy to one of the leading singers there. It was a very valuable experience."

During the war Miss Krotzsch returned to America and resumed her work with Mr. Young, eventually returning to Mr. Proschowski to complete a study of lieder. Her summers have been spent since then in Europe, coaching and concertizing, at well known watering places and private homes.

"Much of my success," Miss Krotzsch asserted, "has been due to the help of Stuart Ross, my accompanist for the past few years, who has coached me and helped in arranging programs." I. S.

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Boston Plans Concert Series for the Unemployed

Boston Garden Seating Over 15,000 Persons Proposed for Popular-Priced Symphony Programs—Week's Concerts Well Attended

BOSTON, MASS.—A series of concerts to aid the unemployed is projected for this city, according to an announcement of Mayor James M. Curley, who, with Richard Dunn, manager of the Boston Garden, is organizing a committee of twenty-five public spirited citizens to contribute \$100 each to defray the initial costs of the scheme.

The Mayor's plan is to offer symphony concerts, with admission charges ranging from twenty-five cents to one dollar on Sunday evenings at the Boston Garden, a huge arena-like auditorium seating upwards of 15,000 persons. It is planned to feature at least one solo artist of outstanding reputation at each concert. John McCormack is mentioned first.

The enterprise is "still in an uncertain stage, and but for the fact that Mr. Curley is a man of action one might set the scheme down as one of those nebulous affairs arising from the heat of a politician's office, which no one expects to see take shape. Just what orchestra will be used is not indicated in the announcement. In the event that the Boston Symphony Orchestra is selected—assuming it would consent to such an arrangement—one can hear in advance the protests of union musicians, who make up the People's Symphony Orchestra.

Whatever the outcome, it is an interesting as well as amusing commentary on our era that hard times furnish fertile soil for the plant of music and of other entertainment as well.

SIBELIUS' FOURTH SYMPHONY REVIVED

The past musical week was enlivened by several interesting programs. Since this is the age of the orchestra, first mention should go to the Sibelius fourth symphony in A minor, given at the Friday afternoon and Saturday evening (November 6 and 7) concerts of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Last heard here in 1917 under Karl Muck, when not even the conductor could find a kind word for it, the symphony gave an entirely different impression last week. True, the musical speech of Sibelius is of an uncompromisingly austere sort here, which may have accounted for the apathy of a large part of the matinee audience. But its appeal is none the less eloquent, probably more, because Sibelius does not attempt to tickle the sensuous palate. And after the developments of the past ten years in American concert halls the listener is better prepared to assimilate the difficulties of this score. The work seemed (to the present writer, who was hearing it for the first time) to receive an excellent performance by the orchestra and Mr. Koussevitzky. The program began with a Suite of Corelli (Pinelli) and ended it with the Scheherazade (Rimsky-Korsakoff).

NEW WORK OF RACHMANINOFF PLAYED

The first performance of Variations on a Theme of Corelli by Serge Rachmaninoff was given at Symphony Hall on Sunday afternoon, November 1, when the Russian pianist included his own composition in a program of Sonata, op. 81 (Beethoven); Symphonic Studies (Schumann); and shorter pieces by Weber, Gluck and Liszt. Your humble correspondent was impressed by much of the new composition, though it showed Rachmaninoff occasionally in unexpected imitation of the ultra-modernists. Most of the reviewers here praised the Variations unqualifiedly.

Simultaneously, the People's Symphony Orchestra was giving its second concert of the season at Jordan Hall. All we could hear of the program was the Third Leonore Overture (Beethoven) and the Concerto for two violins in D minor (Bach). Anton Vitek, former concertmaster of the Boston Symphony Orchestra, and Mrs. Vitek were the soloists in a version that followed familiar classical models, and in which the

lion's share of praise went, naturally, to Mr. Vitek.

Karl Krauter, violinist, whose name is familiar to New Yorkers, gave a program on November 2, at Jordan Hall. A Boston audience, less acquainted with his abilities, was surprised and delighted by the quality of his playing in a program that listed E flat major Sonata (Strauss); Adagio and Fugue from solo sonata in G minor (Bach); A minor Concerto (Glazounov) and a miscellaneous group. Here was distinctly a concert out of the beaten path of violinists. The outstanding virtue of Krauter was his mastery of style, his unruffled poise, his refusal to exploit his instrument and the music of the masters for the sake of specious thrills.

NEW TALENT DISCOVERED

Similarly pleasing was the singing of Harriette Clark Price, contralto, the following evening in Italian, German, French and English songs. The winner of the Society of American Musicians' Contest for this season's appearance with the Chicago Symphony Orchestra, Miss Price was quite unknown in these parts, and her beautiful voice, of great range, came as something of a shock. Singing with excellent though by no means impeccable style, she displayed the lyrical temperament of one who sings because she likes to.

Josef Alexander, a talented young pianist, essayed a bit too much music for his Jordan Hall concert on Wednesday evening. Variations and Fugue on a Theme by Handel (Brahms); Scenes from Childhood (Mompou); and the whole collection of twenty-four Preludes (Chopin) were a formidable group, yet they were supplemented by five other works and the difficult Naïla (Delibes-Dohnanyi). Naturally the pianist was at his best in the middle of the concert, especially in the Brahms Fugue, which was played with the surety and classic style of a master.

The Swastika Quartet, a Curtis Institute organization, gave its first Boston concert at Jordan Hall on Thursday evening. They played quartets by Haydn and Dohnanyi and shorter works by Turina and Wolf. The general impression was of a pleasing, conscientious and rather enthusiastic ensemble.

The only other musical, or quasi-musical event of the week was the arrival of Yascha Yushyn's Russian revue, Bluebird, for two shows at Symphony Hall on Saturday, October 31. The entertainment, consisting of singing, dancing, gypsy ensembles, tableaux vivants and what not, was excellent.

B. U. COLLEGE OF MUSIC BUSY

The Boston University College of Music, with an enrollment of the same size as last year's, has an active season mapped out. With an enlarging curriculum and increasing faculty, headed by John P. Marshall, the college specializes in public school music, but has important vocal and instrumental departments. The four year course of study leads to the degree of Bachelor of Music. The faculty of twenty-eight has many names of outstanding reputation, so that the college, which as an entity is only three years old, is already well established. The headquarters are on Exeter Street, but the college also shares space with other departments of the university.

M. S.

Trenton Hears Carmen With Colette D'Arville

On Friday evening, November 6, the French-Italian Opera Company gave a performance of Carmen in Trenton, N. J., at which the title role was sung by Colette D'Arville, French soprano, making her debut in America and first opera appearance.

Miss D'Arville, of Basque extraction, and possessing the dark beauty and tempera-

mental warmth characteristic of that race (half French, half Spanish) gave a passionate and fascinating presentation of the Sevillian charmer and sang the music with intelligence and brilliancy. She has a voice of unusual power and richness. Miss D'Arville showed occasional evidences of inexperience in blending her vocalism and acting but with further public appearances she should be able to conquer that deficiency. The newcomer was applauded heartily by an audience which included many of her visiting friends from New York, including Yvonne D'Arle, Beatrice Belkin, Mr. and Mrs. William Hammer, of the Philadelphia Opera Company. Estelle Liebling and Dimitri Tiomkin also were present.

Lucy Munroe (late of musical comedy) another debutant of the evening, revealed comeliness, vocal style, and a sweet voice, as Micaela. Ralph Errolle's experienced Don Jose, and John Gurney's resonant tones as Zuniga, were other features endorsed by the audience. The chorus and orchestra, conducted by H. Maurice-Jacquet, were passable.

L. L.

Japanese Butterfly Delights Philadelphia

Scores Genuine Triumph With Grand Opera Company—Other Roles in Excellent Hands

PHILADELPHIA, PA.—The performance of Puccini's Madame Butterfly, presented by the Philadelphia Grand Opera Company on November 5 in the Academy of Music, was a triumph for Hitzi Koyke, Japanese artist, who appeared in the title role. Miss Koyke brings to the part a voice of sweetness and sufficient power, together with remarkable histrionic ability. Personally, she fits the part to perfection, being so tiny that she might easily be the fifteen year old child-wife, Butterfly. Aside from the entrance song, her arias were beautifully sung, particularly the ever-popular, One Fine Day. But it was her dramatic power which held the large audience breathless during the tragic scenes. Her every movement was invested with a realism which completely captured her hearers. She was recalled many times between the acts and at the close.

Dimitri Onofrei as Pinkerton was far better vocally than dramatically. His voice was rich and vibrant and his singing of the duet with Miss Koyke in the first act was particularly fine. His acting lacked intensity, but was acceptable.

Nelson Eddy, in the role of Sharpless, made his second appearance with the company at this time. Although suffering from a heavy cold and disregarding his physician's orders by singing, he made a personable Consul, singing and acting artistically.

Paceli Diamond was excellent as Suzuki, vocally and dramatically.

Albert Mahler as the obsequious Goro was good. He avoided the over-acting common to some presentations of that part and his voice was well suited to the demands.

Ivan Steschenko invested the part of the Bonze with highly dramatic fervor.

Helen Jepson as Kate Pinkerton, Abrasha Robofsky as Prince Yamadori and The Imperial Commissioner, Walter Vassar as The Official Registrar and little Rosalie Wilson as Trouble were all convincing.

Alberto Bimboni conducted the performance. The scenery was particularly beautiful and appropriate to the most minute details, adding much to the pleasure of the audience.

LONGSDORF STUDIO MUSICALES

Julia Keyport Longsdorf is giving a series of Sunday afternoon musicales at which her pupils are appearing. The first was held on November 1, when Margaret Mitchell Maurer played Grieg's Sonata, op. 7. Mrs. Maurer revealed a tone of fine possibilities, which showed Miss Longsdorf's wise instruction.

M. M. C.

Milwaukee Philharmonic Series Announced

During the season 1931-32, the Milwaukee Philharmonic Orchestra, Dr. Frank Laird Waller, conductor, will be heard in a series of six Sunday afternoon concerts at the Pabst Theater, Milwaukee, Wis., the first of which was given November 1. Other concerts will be given on November 15, December 13, January 3 and 31, and February 28. There will be a guest artist at each performance—John Pane-Gasser, tenor, appeared at the first; Elsa Alsen, soprano, will appear at the second; Dr. John Erskine, pianist, will play on December 13; Frank Chapman, baritone, January 3; Martinot, with his electrical instrument, January 31, and George Copeland, pianist, February 28.

Angell Plays in Oberlin, O.

Ralph Angell was accompanist for Felix Salmond in his recital at Oberlin, O., on November 3. A feature of this program was the playing of two sonatas for piano and cello, Beethoven No. 5 in D major and Brahms in F major.

Cleveland Orchestra Inaugurates New Series

Conductor Sokoloff Gives First of Six Concerts for Students

CLEVELAND, OHIO.—The first in a series of six concerts to be offered faculty members and college students of Western Reserve University and nine other Ohio colleges was given under the baton of Nikolai Sokoloff by the Cleveland Orchestra. It proved successful not only in attendance but also in appreciation. Severance Hall was well filled with enthusiasts, many of whom heard the orchestra for the first time. The program was wisely chosen from the repertoire of the orchestra and was given without pause at the twilight hour on October 21. The Bach G major concerto for strings; the Brahms Academic Festival Overture, and Debussy's Afternoon of a Faun, were presented. The program closed with Richard Strauss' Till Eulenspiegel. These concerts are to be repeated monthly, promising besides standard symphony works, interesting novelties among contemporary works.

ALL-RUSSIAN PROGRAM PRESENTED BY SOKOLOFF

The fourth pair of Symphony concerts on October 29 and 31 brought the annual Russian program, eagerly anticipated by our musical colony. The conductor's stirring and pulsating interpretation of the Pathétique is too well known to require comment. It seems, however, that as time goes by Sokoloff reaches profounder depths in his conception of this monumental work. Borodine's overture to Prince Igor opened the program, while an exceedingly clever orchestration by Ravel of Moussorgsky's Pictures at an Exhibition brought the conclusion in a tone of hilarity decidedly relished by an audience wont to associate gloom with an evening in Russia.

Carmela Cafarelli, a Cleveland singer who has had considerable experience on the concert stage and in opera, gave a recital on October 28. Her voice is one of charming lyric quality, and she uses it with considerable skill. She was capably assisted by the pianist, Mary Kessler Dietz, also of Cleveland, who played two groups of soli, displaying technical facility, decided rhythmic sense and much style.

At a joint meeting of the College Club and the Fortnightly Musical Club, William Wheeler, Cleveland tenor, spoke on Folk Songs of Italy, Spain and France, illustrating his remarks by singing selections of each most artistically. Mrs. Harry L. Goodbread furnished the accompaniments.

Angna Enters, dance mime of uncommon gifts and extraordinary versatility, was introduced to a Cleveland audience for the first time at Severance Hall under the sponsorship of the Lake Erie College Club on October 28. Angna Enters imbued much originality and convincing style into her impersonations of diverse periods.

DON COSSACKS CAPTURES AUDIENCE

No little interest was evidenced in the much heralded Don Cossacks, appearing in a program ranging from church music to Cossack War songs on November 2 at Public Music Hall. There are many beautiful voices in the group and their unique way of producing instrumental effects was at times startling. The large and appreciative audience expressed its delight by vociferous applause.

MARY PRAYNER WALSH IN FORTNIGHTLY CONCERT

The first afternoon concert of the Fortnightly Musical Club was distinguished by the appearance of Mary Prayner Walsh, soprano, who contributed two groups of songs by Brahms, Massenet, some English songs and Aida's Ritorna Vincitor. The beauty and restraint of bell-like tones render her Brahms group appealingly. Another interesting debut was that of the Cleveland violinist, Anton Landler, who has returned after years of study in Vienna. He gave a favorable account of his achievements in the Tchaikovsky concerto and shorter pieces by Brahms and Richard Strauss. Special mention should be made of the artistic piano accompaniments of Agnes Rocher. Florence White Conkey contributed the Strauss-Schulz-Evler Waltz to the program.

Francis J. Sadlier presented a quartet of his students in a song recital on October 25 at Carnegie Hall. Those taking part were: Marian Palmer, soprano; Gertrude Metcalf, contralto; Earl Harland, tenor; George Luntz, baritone.

Edwin Arthur Kraft dedicated the new organ in Ohio Wesleyan University on October 25. He was assisted by Marie Simmelink Kraft, contralto.

Edgar Rose presented another artist pupil, Jerome Diamond, in a piano recital at the Hotel Alcazar on November 2. He displayed mature artistry in all his offerings which comprised the Beethoven sonata, op. 110; Nocturne and Ballade in F major of Chopin, and a long list of modern compositions by Debussy, Goossens and de Falla. In all his numbers there was evidence of sound musical understanding, aided by technical efficiency.

R. H.-W.



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By ALFRED HUMAN

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That means more than sixty per cent of our population is exposed to the cultural influences of the radio.

For better or for worse, almost 70,000,000 pairs of ears are cocked to listen to a bewildering assortment of entertainment every twenty-four hours.

Of course, this arbitrary number is pure guess work. No one has discovered a way to estimate the number of listeners, or to analyze their habits, moods or mental make-up.

Therein lies the secret of the present condition of broadcasting, a mad medley of the noble, the ordinary and incredibly tawdry offerings.

No one has satisfactorily analyzed the radio public, yet, despite this lack of a correct analysis, three-fourths of the present advertising broadcasters insist on con-

ism; you may disagree and say that we are far too generous. But we must err on the side of liberality. All of us must stand staunchly by the radio officials and the national advertisers who are striving to give better programs.

Cesar Saerchinger, critic, writer, international announcer par excellence, raised a vital point in his *Tuning In With Europe* in these pages last week.

Mr. Saerchinger, now in this country for a short visit, comments on the fact that



HAROLD LAND

baritone, has been engaged to give a series of programs Saturday evenings over WCOH, Yonkers, at eight-thirty. Last Saturday Mr. Land offered songs by Scott, D'Harderlot, Woodman, Harrison and Trotter.

our American broadcasting companies are in closer communion with the public than the state-owned foreign broadcasters. He quotes the London Evening Standard as complaining that the British Broadcasting Company programs are "too highbrow."

A comparison of the most popular phonograph records of the past five years is made with the offerings of the B.B.C.: "The best-selling records represent hard cash passed from the pockets of the public, and therefore represents also the genuine desires of the public."

From which we glean that the British broadcasters regard their public with different eyes than the American companies. We treat our listeners like eight year olds. The British monopoly treats its public like intelligent adults.

Perhaps somewhere between this middle-land of the moron and the Oxford don we shall be able to re-construct an ideal form of broadcasting for our American public.

Every year, regularly, the rumor pops up that the Metropolitan Opera Company will abandon its policy of splendid isolation and commence broadcasting.

This season the report is stronger than ever, possibly because of the lamented resignation of Otto H. Kahn and the implied inference that some change of policy is bound to take place.

Last week we recalled the forgotten fact that the Metropolitan was the original pioneer in operatic broadcasting, during the Caruso regime. Now we can pass on the information that broadcasting from the Metropolitan will become a reality in the near future.

Just when and what Gatti-Cazazza will decide to broadcast we cannot say. The report has been current for several years

that the Metropolitan awaited the perfection of broadcasting technic before undertaking to broadcast performances. This seems reasonable. Another point which may have had a bearing on the past reluctance of the Metropolitan to broadcast was the existence of contracts with certain artists which prevented these stars from broadcasting, except under specified auspices. One leading advertising agency, in particular, has enjoyed such a contract.

Happily, all these complications appear to have melted and the Metropolitan may soon inaugurate a new era of operatic broadcasting history.

What is "typical American" music? We don't know. Perhaps Sousa's marches epitomize the energy and the bubbling vitality of the nation as well as any music ever written in this land. We were convinced of this truth on the afternoon of November 6 when the NBC presented a testimonial program honoring John Phillip Sousa, over WEAF. That occasion happened to be the 77th birthday of the bandleader-composer. Sousa is heard for a half hour each Tuesday at 8:30 p.m., E.S.T. (WEAF).

In case you missed our comment last week, again we point out that Walter Damrosch is giving an imposing series of Sunday Symphonic Hours from 1:15 to 2:15 p.m. For his inaugural program, for example, Damrosch presented the Brahms Second Symphony—and in its entirety—and three short numbers.

Samson and Delilah, second broadcast of the current season from the Chicago Civic Opera, will be heard over an extensive NBC-WJZ network on Saturday, November 14, from 9:00 to 9:30 P.M., E.S.T. The overture and first act will be relayed to the radio audience. Charles Marshall, tenor, and Cyrena Van Gordon, soprano, will be heard in the title roles.

An abbreviated version of Gilbert and Sullivan's *The Gondoliers* will be given by the American Vocal Quartet on the National Music League Program over an NBC-WEAF network Monday, November 16, from 4:00 to 4:30 P.M., E.S.T. The condensed work was prepared under the auspices of the league. Eric T. Clarke is managing director.

Rosa Spinelli arranged the WLWL radio program known as "Meet the Composer," singing five songs of the guest composer, Pearl Adams. These were: Sea Wind.



Cosmo News photo

GIULIO GATTI-CASAZZA

now arranging to broadcast Metropolitan Opera performances.

Omnipresence, The Weaver, At the Other End of the Day and Night on the Dunes.

LA FORGE-BERUMEN HOUR

The second in the series of La Forge-Berumen Thursday musicales was recently broadcast over WABC. The program was presented by Mary Tippet, soprano; Genevieve Taliaferro, contralto; Aurora Ragani, pianist, and Frank La Forge, composer-pianist. The broadcast maintained the consistent excellence of this radio hour. Miss Tippet, Miss Taliaferro and Miss Ragani (who has often been heard on the air) upheld the reputation of the La Forge-Berumen Studios. Mr. La Forge, teacher of the two singers, was their accompanist.

FAY FOSTER HONORED BY "CHEERIO"

November 9 was Fay Foster's birthday and on this occasion she was the guest of "Cheerio" who devoted his entire program on WEAF to her compositions. Two of her songs were sung, *The Voyager* and *Karma*, and her waltz, *The Prairie Flower*, for which she received a prize in Berlin above 4,220 contestants from all parts of the world, was also played by "Cheerio's" orchestra. Miss Foster broadcasts every Thursday evening on WLWL. And Joy Joost, her artist-pupil, gives a weekly children's program over WNYC every Wednesday evening.

Dr. Ernest Macmillan New Toronto Symphony Conductor

TORONTO, ONT.—Succeeding Dr. Luigi von Knights, who died on October 7, Dr. Ernest Macmillan has been appointed the leader of the Toronto Symphony Orchestra. Dr. Macmillan is a native of Toronto and is still under forty years of age. He was appointed principal of the Toronto Conservatory of Music in 1926 and dean of the faculty of music of the University of Toronto in 1927. He has studied at Toronto, Edinburgh and Oxford Universities, and his degrees are B.A. Toronto, Mus. Doc. Oxon, F.R.C.M. and F.R.C.O. Studying in Paris in 1914, he paid a visit to Bayreuth where he was interned and kept prisoner for four years. While there he composed as his thesis a setting to Swinburne's ode, *England*, which won for him his Oxford degree. This work was performed in Toronto by the Mendelssohn Choir, in the United States by the Philadelphia Orchestra, and in England by the Sheffield Choir. For seven successive years he has given notable performances of the *Bach St. Matthew Passion*. The Conservatory Choir and the Toronto Symphony Orchestra, under his direction, have given two modern works—Constant Lambert's *Rio Grande*, with Ernest Seitz as solo pianist, and Arnold Bax' *St. Patrick's Breastplate*. On the occasion of the performance of the last work, he was the guest-conductor at a special evening concert of the Toronto Symphony Orchestra.

On October 13, the Conservatory String Quartet gave the first of their recitals of chamber music in the Conservatory Concert Hall. The members of the quartet are: Elie Spiyak, first violin; Harold Sumberg, second violin; Donald Heins, viola, and Leo Smith, cello. Six recitals will be given during the season.

On October 15, Rachmaninoff gave a recital in Massey Hall. This was one of the

best performances this artist has ever given in Toronto. The concert was under the management of Norman Withrow.

The Hart House String Quartet gave their first concert in Hart House Theatre on October 17. It was attended by a brilliant audience that packed the hall and listened with intentness to Haydn, Beethoven and Schumann. The following afternoon Mr. and Mrs. Boris Hambourg entertained at tea as a welcome to the Hart House Quartet at the Hambourg Conservatory. A short and most delightful program was given first with Nellie Gill, soprano, singing two groups of songs, and Malcolm Scott and Reginald Godden playing two pianos. These two artists played for the first time in Toronto Arnold Bax' Irish tone poem, *The Happy Plane*.

Lily Pons sang to a capacity house in Massey Hall on October 22. Toronto audiences seldom wave hands, programs and gloves, but under the spell of this young artist their unbounded enthusiasm broke all tradition.

The first Twilight concert of the season of the Toronto Symphony Orchestra, and under the new director, Ernest Macmillan, was given in Massey Hall on October 27.

A minute's silence was observed by orchestra and choir in memory of the former conductor, Luigi von Knights. Ernest Seitz, Toronto pianist, was assisting artist and played Chopin's Concerto in E minor, op. 2, with great brilliancy.

The Women's Musical Club presented the *Barrere Little Symphony* at its first concert of the season in the Eaton Auditorium on October 24. A huge audience was thoroughly appreciative.

The Don Cossacks scored another triumph in Massey Hall on October 28, and gave a second concert on October 31.

A. J. B.



JOHN PHILIP SOUSA.

The world-famed bandmaster celebrated his seventy-seventh birthday with a radio party.

ducting their broadcasts as if they did possess legitimate data.

These broadcasters insist that they are right in assuming that the average mental age of the average listener is eight years.

Being of an optimistic disposition we have exempted one-fourth of the present broadcasters from this charge of infantil-

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SEASON 1931-1932

League of Composers to Open Its Season With American Premieres

The League of Composers will open its concert season with a program of American premieres. This will include two compositions by Americans, Louis Gruenberg and George Antheil, and two outstanding works from the 1931 Oxford Festival of the International Society for Contemporary Music, by Jean Cartan and Marcel Delannoy. Mr. Gruenberg will be represented by a Piano Quintet and Mr. Antheil by a Trio for Flute, Bassoon and Piano. Each composer will be at the piano for the performance of his work. George Barrere flutist, and the New World Quartet will be among the assisting artists in this part of the program as well as for Cartan's Sonata for Flute and Clarinet and Delannoy's String Quartet.

The second concert will introduce works

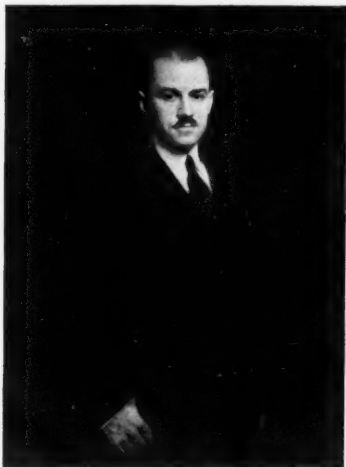
by young men unknown to New York. The third has a program of music from North, Central and South America. The fourth will be devoted to representative young Americans. This concert series will take place on the Sunday afternoons of January 10, February 7, March 6 and April 10.

On April 19 the League will again be affiliated with the Philadelphia Orchestra Association in presenting a stage program under the direction of Leopold Stokowski. As in the past seasons, the performance will take place at the Metropolitan Opera House in New York.

Included in the season's activities will be the publication of four issues of the magazine, Modern Music, which will continue its series of critical portraits of contemporary American composers.

Akron Civic Music Association Formed

AKRON, OHIO.—Closing a successful campaign for members, the Akron Civic Music Association has been formed and takes its place with the more than two hundred simi-



Gysin photo
JOHN FRANKLIN STEIN,
baritone soloist and director of the Akron
Institute of Music.

lar organizations throughout the United States established by the Civic Concert Service, Inc.

Announcement of the concert course for this season has been made. Opening with Yushny's Russian revue, The Blue Bird, on November 16, the Gordon String Quartet with Lee Pattison, pianist, as assisting artist, comes on December 17; Claudia Muzio in January; the Minneapolis Symphony Orchestra on February 13, and Richard Bonelli in March.

There should be enthusiastic attendance at all these concerts, judging by the interest shown by members of the new association.

WIENER AND DOUCET MAKE HIT

Akron was the second city in the United States to hear Wiener and Doucet, the two-piano team, in concert. These French pianists made their debut to American audiences at Town Hall in New York on October 14, and on October 16 they appeared at the Army in Akron, to delight their audience with an unorthodox recital.

HELEN JEPSON SINGS BEFORE FRIENDS

Helen Jepson, lyric soprano, and former Akron girl, gave her first Akron concert on the program with Wiener and Doucet. She was greeted by an audience of her old friends, who were enthusiastic. Miss Jepson has made great progress since leaving Akron more than five years ago.

A graduate of the Curtis Institute of Music, she has sung in concert for the past two years, as well as with the Philadelphia Grand Opera Company. This season she is to sing in nine operas with that organization, the outstanding opera being Secrets of Suzanne.

These artists opened the series for the Tuesday Musical Club.

JOHN FRANKLIN STEIN PREPARES CONCERT TOUR

Director of the Akron Institute of Music, voice teacher and baritone soloist, John Franklin Stein, is under the management of Anne Courrier, who has secured a number of concert engagements which will take him to New York, Pennsylvania, Virginia, Tennessee, Kentucky, North and South Carolina. He studied with Herbert Witherspoon in New York and while there gave concerts in Brooklyn, Newark and New Rochelle, N. Y. His debut was made at Aeolian Hall in New York in 1921. Since then he has

coached with Marie Kurenko and Graham Reed.

Mr. Stein is well qualified for his position as director of the Akron Institute of Music, which has been organized for six years and offers the students enrolled teaching service in piano, voice and eighteen instruments. He has organized the Stein Singers, a group made up of advanced students. As a member of the Stein Trio, he has sung in concerts throughout central Ohio. A few seasons ago, he appeared as guest soloist in a recital by Alexander Brailowsky given in Akron. He is also director of the quartet at the High Street Church of Christ.

K. S. L.

Bartlett and Robertson Here

Ethel Bartlett and Rae Robertson, English two-piano artists, arrived November 6 on the SS. Deutschland for their annual American tour. Their first engagement was at the Cosmopolitan Club, New York, November 9, followed by an appearance November 12 at Wellesley College, where they played the Bach Double Concerto with members of the Boston Symphony. A tour of Oklahoma, Louisiana and Tennessee and three concerts in Pennsylvania (Allentown, Indiana and Chambersburg), complete their activities for November.

December 1 brings a recital in Orange, N. J., in the morning, and a concert at Town Hall, New York, in the evening. Later in the month come engagements at the Philadelphia Forum; at Middlebury College, Vt.; at Bedford Hills, N. Y., and a Bach program for the Bach Club of Baltimore. Then follow a pair of concerts in Havana, Cuba. On the Bartlett-Robertson January calen-

Artists Everywhere

Frederic Baer, baritone, re-engaged for the American Telephone and Telegraph Hour on WABC, was heard Sunday evening, November 8; this was a direct result of his similar appearance October 8.

The Cherniavsky Trio played on November 3 at the Louisiana College, Alexandria, La., on November 11 in Charlotte, N. C., and is to play in Pennsylvania on the 23rd at Johnstown; on the 24th at Williamsport.

Salvatore Mario De Stefano, harpist, recently gave a recital for the pupils at the Gardner School, New York. On October 25, he was engaged as soloist at a concert held at the Pythian Temple, New York.

Angel Agnes Donchian is the soprano of the First Congregational Church, Chappaqua, N. Y. Clarence Dickinson, Mus. Doc., gave a recital at this church on the new organ October 18.

Eleanor Everest Freer's name appeared on programs of the Sherwood Music School, and Kimball Hall, Chicago, October 27 and 28. Vera Miriam Appleman played her piano piece, Lyric Intermezzo, and Byrdeta Evans, soprano, sang You.

Ruth Hall, organist of Old John Street M. E. Church, New York, last season interested many music lovers in her 5 o'clock combined piano and organ recitals, with explanatory talks. She plans further recitals in the near future.

Josef Kallini, tenor, has been reengaged by the Philadelphia Grand Opera Company. His first appearance will be in Boris Godunoff early in December.

The New York String Quartet fulfilled an engagement on November 8 with the New York Chamber Music Society at the Plaza Hotel, New York, and appeared with the same organization for the American Academy of Arts and Letters on November 12. On the latter occasion an all-American program was featured, including works by Chadwick, Foote and Stossel.

The Saint Cecilia Club has resumed rehearsals for its twenty-sixth season in the ball room of the Hotel McAlpin. The club,

dar are appearances at Carnegie Hall on the Columbia Concerts Course, a broadcast, a Chicago recital, and other concerts in Appleton, Indianapolis, on the Penn Athletic Course in Philadelphia, in Quebec, Ottawa, Worcester, Jackson Heights, N. Y., and at Columbia and Princeton Universities.

Symphony Orchestra Opens St. Louis' Musical Season

Jeanette Vreeland, as Soloist, Pleases—Kreisler Plays to a Full House—Chamlee and Tibbett to Appear in Recitals

St. Louis, Mo.—The fall music season in St. Louis was opened with the first pair of Friday afternoon and Saturday evening concerts of the St. Louis Symphony Orchestra on October 23 and 24 which were unusually well attended in anticipation of the novelty offered by the initiation of Vladimir Golschmann as permanent orchestra conductor and Scipione Guidi as concertmaster. The symphonic offering was the Brahms' No. 2 in D major, efficiently directed by Golschmann in the conventional manner, and, fortunately, with no attempt to derive revolutionary changes in effect from his recently reorganized group of musicians.

Certain additions made in the personnel of this organization will inevitably result in decided improvements, as yet impossible due to the short period of time in which the members have been working together. Even at this opening performance, however, the skillful playing of Scipione Guidi manifested itself though as yet he has caused no noticeable change for the better in the ensemble work of the strings.

The second concert of the symphony orchestra presented Jeanette Vreeland as soloist. Her singing of light and not too difficult numbers of Mozart, Dvorak, Thuille and Marx, was pleasing and suited the fancy of her audience which applauded in its customarily insistent manner. As a result she added encores of the same temper rendered in the same even manner.

The performance of Escapes (Ibert) at this concert was the first in St. Louis, but it sounded not too strange to an audience accustomed to a fair number of Ravel's orchestrations. It was in this selection and particularly in the third movement, subtitled Valencia, that Golschmann was able to demonstrate a degree of skill in manipulating the different sections of the orchestra so as to produce the effect that he wished to portray to his listeners. Included in this program was the scherzo, L'Apprenti Sorcier (Dukas), and despite the fact of its relega-

tion to the limbo of things trite, it offered an opportunity to hear the admirable work of the new principal oboist, Rene Corne. Kreisler made his customary annual appearance before a St. Louis audience with a program that is as essentially characteristic of Kreisleriana as is his incomparable accompanist Carl Lamson. Mario Chamlee, whose concert opens the Civic Music League's series, will present a program which includes one group of German lieder, another of modern French songs, and a third of American composers. Included will be Adelaide (Beethoven) and La Reve from Manon (Massenet).

The College Club of St. Louis for the benefit of its Scholarship Fund will sponsor an appearance of Lawrence Tibbett at the Odeon. He will be accompanied at the piano by Stewart Wille, who will also present a group of piano pieces. Announcements have been made of several additional ventures in the chamber music field. One group will give their recitals at the Sheldon Memorial Auditorium. The first concert, November 19, will be devoted to the works of Robert Schumann. The plan of devoting an entire program to one composer will be followed in the subsequent concerts of January 14 and March 24, when Brahms and Richard Strauss, respectively, will occupy the programs. Scipione Guidi, the concertmaster of the symphony orchestra, has organized another chamber music ensemble which will give a series of programs of varied content to be presented in private homes.

N. W.

OBITUARY

WILLIAM SHAKESPEARE

William Shakespeare, vocal teacher, singer and composer, died in London, England, November 1, at the age of eighty-two years. Shakespeare was one of the few survivors of the Victorian generation of British musicians which derived its inspiration from Mendelssohn and the Leipzig school at a time when it exerted a world-wide influence. He studied with Molique and W. Sterndale Bennett at the Royal College in London; was elected Mendelssohn scholar in 1871 and conducted a symphony of his own at the Gewandhaus under the auspices of the redoubtable Carl Reinecke. Then he discovered that he possessed a beautiful tenor and went to Milan to cultivate it under Lamperti. After a short and brilliant career as a concert and oratorio singer he took the professorship of singing at the Royal Academy of Music in London, and there acquired a world-wide reputation as a teacher and perpetuator of the best vocal traditions of the nineteenth century. He also conducted the Academy concerts for six years.

In 1917 he came to America and taught at the Pacific coast for a time, returning to England at the end of the war. His compositions include a piano concerto, string quartets, songs and piano pieces.

MORITZ ROSENZWEIG

Budapest reports the death there on October 21, of Moritz Rosenzweig, aged eighty-six. He was active as a violin teacher up to the day of his passing. He had played in orchestras under Offenbach, Suppé, Liszt, and Millöcker.



CLARENCE WHITEHILL,

baritone of the Metropolitan Opera Company, in the role of George Washington, which he will enact in Warner Bros. Bicentennial Washington photoplay, now in preparation at Mt. Vernon, Va. Mr. Whitehill's ancestors settled in Virginia in 1740. His mother's family are descendants of Garet Van Sweringen, who settled in New Amsterdam in 1620. Both families fought in the Revolutionary War. (Photo © Underwood & Underwood)

NEW YORK CONCERTS

NOVEMBER 3

Maria Rosamond

At the Savoy-Plaza Hotel Salon, Maria Rosamond, dramatic soprano, presented songs composed and accompanied by Florence Turner Maley, Meta Schumann, Harry T. Burleigh and Julian Harte.

The singer has a powerful but expressive voice and intelligent delivery. She was much applauded.

The Maley songs are charming, the Burleigh serious, the Schumann versatile, the Harte effectively brilliant. Each composer was introduced by Miss Rosamond. It was noted that all of them used their printed or manuscript music, whereas the singer presented her parts from memory.

Frances Hall and Rudolph Gruen

Add to duo-pianists the accomplished team of Frances Hall and Rudolph Gruen, whose debut was received with favor by an audience that completely filled the small Barabon auditorium.

These artists are already known favorably as soloists and Mr. Gruen has also composed piano numbers of merit. In their duo effort Miss Hall and Mr. Gruen succeeded in proving a more than usual adaptability to ensemble playing. They are in fine accord as to musical intent, dynamics, and exact adjustments in attack, pedaling and tonal qualities. Some slight imperfections arising from newness to their present metier will undoubtedly be ironed out in future recitals by the paired artists.

The program, short and not enough weighty and varied, consisted of compositions by Saint-Saëns, Beethoven, Arensky, Gruen, and the C minor concerto by Bach, arranged by Harold Bauer.

Richard Tauber

The favorite German tenor, Richard Tauber, continued his triumphant conquest with a third recital in Town Hall. He was in excellent voice and as usual full of provocative charm and cordial humor.

As on former occasions Tauber displayed a singing organ of flexibility and abundant range, interpretive sensitivity of rare pronouncement and the ability to pour into his singing the full poetic content of a song in the most facile and unlabored manner. These qualities and certain individual mannerisms have been noted adequately in the preceding reviews of earlier appearances. It is important here to report that his reception showed the same enthusiastic approval of an audience intent on enjoying superlative singing, and they were in no manner disappointed.

Some of Tauber's program had been heard at his previous recitals here. Ich trage meine Minne, Traum durch die Dämmerung, and Heimliche Aufforderung of Richard Strauss were new—the last two showing unquestionably the highest interpretative art of the evening if one excepts the concluding group of Franz Löhner melodies, in the singing of which Richard Tauber has no equal. The pianissimo rendering of Traum durch die Dämmerung was intimate, persuasive, dramatic yet restrained. This and Heimliche Aufforderung were repeated to allay the persistent clamorings of the listeners.

The Löhner melodies were Glück hat als Gast nie lange Rast, Was war ich ohne Euch, Ihr wunderschönen Frauen and Schön ist die Welt. Here Richard Tauber reigns unexcelled.

Encores were Die Beiden Grenadiere (Schumann), Der Lindenbaum (Schubert), Dein ist mein ganzes Herz (famous hit from Löhner's The Land of Smiles) and the erstwhile popular Ich küsse Ihre Hand, Madame. This last in an inimitably gracious manner much to the obvious glee of a lingering audience with intent demands for more and more. In conclusion special

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mention should be made of Conrad Neuger's accompaniments, always blending effectively with Mr. Tauber's voice.

Gina Pinnera

The naturally lovely soprano voice of Gina Pinnera was heard in evening recital at Carnegie Hall, with a program listing a Handel aria from Acis and Galatea; German lieder of Brahms, Schubert, Schumann and Liszt; a group made up of compositions by Reynaldo Hahn, de Falla, Rachmaninoff, Gretchaninoff; aria (Pace, pace, mio Dio) from Verdi's La Forza del Destino; Wagner's Liebestod, and closed with American songs by Henry Hadley, A. Walter Kramer, Charles Maduro, and Frank La Forge.

Accompanied with musicianly finesse by Giuseppe Bamboschek, Mme. Pinnera sang her program with effortless ease and excellent production. Her voice has "golden" quality. The registers are even and there is no apparent straining when volume is required on high tones. One wishes that her enunciation might be clearer occasionally and that the interpretations would at all times have kindling character.

Those are small points however when it is possible to praise so much achieved by Miss Pinnera at this recital.

An audience which filled Carnegie Hall demanded and received additional selections after each group. Pinnera sang as encore after her third section an exceedingly commonplace ballad which completely spoiled the effect of the Latin and Slavic songs just finished.

Pinnera's choice of addendum to the Verdi aria was the Walküre Cry. Here she showed good taste, as she sang the music admirably and with tremendous spirit.

This was a highly enjoyable recital and added much to the already high status of this artist.

Alix Young Maruchess

For those who are appealed to by the dulcet tone of the viola and the viola d'amore the afternoon recital given at Town Hall by Alix Young Maruchess (assisted by Frank Bibb) must have been a delight. Various combinations of those stringed instruments with piano and harpsichord were heard and done with genuine art and technical facility.

Music by Handel, Ferrari, Milandre, Grétry, Debussy, Hindemith and others was played, intelligently listened to, and heartily applauded.

NOVEMBER 4

John Hazedell Levis

In a lecture-recital on Chinese music, John Hazedell Levis appeared before a large audience (including the Chinese Consul General) at Roerich Hall. Mr. Levis was born and received most of his education in China where he has spent considerable time and research with Oriental music. His lecture was of interest and to all indications authentic.

Passing a synopsis of the beginnings and significances of Chinese music, Mr. Levis illustrated the various Oriental scales and elucidated briefly their harmonic possibilities and applications. He gave a number of folk songs, street cries and other Chinese music by singing and playing; sometimes at the piano; sometimes on a selection from the large group of native instruments displayed on the stage.

Phonograph records of ensemble playing were utilized, helping to illustrate usefully the various phases and forms of Chinese music as explained by this sincere and unique musicologist. Lecture-recitals such as this do much toward broadening the understanding of international and racial differences in musical approach.

Lily Pons

That lovely lyrical lady, Lily Pons—there's an alliteration for you—sang before an audience as large as Carnegie Hall could comfortably hold of an evening. The occasion was for the benefit of the College of the Ozarks at Clarksville, Ark., and unofficial report has it that the sixty-five boxes were sold at \$100 each and the best parquet seats at \$10, grossing altogether

about \$10,000 with a profit to the Arkansas college of approximately \$7,000.

Miss Pons returns to this bailiwick with voice in fresh and vibrant condition and with her singing art as eager, alert, and enlivening as when she made her American debut in New York last season and was at once acclaimed by the public and the press as a young artist of outstanding accomplishments and extraordinary promise.

The Pons program last week gave opportunity to judge that singer's abilities as a recitalist without aid of glamorous operatic surroundings. She sang Amarilli, Caccini, Se tu m'ami, Pergolesi; Pamina aria, Mozart (Magic Flute); Tu vois là-bas (The Czar's bride) Rimsky-Korsakoff; Vocalise, Rachmaninoff; Salut à toi (Coq d'Or), Rimsky-Korsakoff; Thème Varié, and Air (Parysatis) Saint-Saëns; Les Filles de Cadix, Delibes, Arpeggio Adone; Giovine pastore, Zecchi. The last named two songs are dedicated to Lily Pons and were premiered by her on this occasion.

All the numbers were delivered by Mme. Pons with her characteristic finish, enthusiasm, and charm, helped by a personality of singular attractiveness and appeal—to say nothing of a gown whose sartorial splendors a mere male reporter could admire but never describe to the satisfaction of feminine readers.

The old Italian airs had Mme. Pons' purity of voice and serenity of style to emphasize the inherent classical simplicity of the music. Mozart, always a severe test for any artist, was done with unaffected sincerity and intelligent management of voice and phrasing. The Russian music climaxed the first half of the program brilliantly, especially the familiar coloratura air from Coq d'Or, which brought an ovation for the performer, and had to be supplemented with an encore, Martini's Plaisirs d'Amour. In the closing groups the Delibes song, in adroit and buoyant handling, captivated the listeners especially.

Throughout the evening delight was given with the ease of Mme. Pons' production, her limpid quality of voice, the fluency and glitter of her coloratura, and the resourceful manner of blending tones with musical intentions.

It was a happy evening for the singer and her hearers and they overwhelmed her with tributes (floral as well as applause) and received as their reward a number of encores graciously given.

Giuseppe Bamboschek, expert accompanist, was musically evident at the piano.

Diaz Wednesday Afternoons

Rafael Diaz turned impresario when the first of his series of afternoon musicales was presented at the Grand Ballroom of the Waldorf-Astoria. The program consisted of an abbreviated version of John Gay's Beggar's Opera, and eight dances by Ruth St. Denis and Ted Shawn.

The Gay opera, which should be quite gay, does not fare too well without its proper setting. Plush back drops can hardly take the place of the cleverly simple settings designed for the Hammersmith revival in 1921 by the late Claud Lovat Fraser. And the costumes, exact copies of the Fraser plates, lost much of their color and grace in so bare and unimaginative a background. John Mott, who sang Macheath, the hero-villain, set a good pace for his fellow players. His voice is excellently suited to the dash and go of the music, and Elsie French's Mrs. Peachum was pleasantly rough and tumble. Others in the cast were Robert Elliot (the Beggar); Charles Magrath (Peachum); Sylvia Nelis (Polly Peachum) and Vera Hurst (Lucy Lockit).

The St. Denis-Shawn dances were exquisitely conceived vignettes. Ted Shawn's Study of St. Francis (O Brother Sun and Sister Moon) set against a tonal background of Respighi's music, so simple in line and deep in thought, was a dramatic picture. So with the White Madonna of Miss St. Denis. Their program closed with their now well known portrait of Josephine and Hippolyte.

Surely The Beggar's Opera and Miss St. Denis-Ted Shawn are strange concert-fellows.

Wells Hively accompanied Miss St. Denis and also played the solo interludes; Mary Campbell was at the piano for Mr. Shawn.

Gordon String Quartet

The Gordon String Quartet—Messrs. Gordon, Silverman, Robyn and Benditzky—brought to Town Hall their familiar accomplished ensemble playing revealed again in exactness of attack, richness of tonal color, and versatility of interpretation. The quartet plays in felicitous unity at all times.

The novelty on the program was American Kaleidoscope, by Werner Janssen, young

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American Prix de Rome winner and son of the New York restaurateur. Consisting of numerous sections, Kaleidoscope covers in an imitative or satiric fashion the American scene, from a catfish in the back yard between a Strad cello and a Guarnerius violin, to church music in New England with an organ slightly out of tune. The work in some parts is purely imitative, as when it presents the jazz of a decade ago, or suggests a chicken farm or the screech of a whistle; and in some parts there seems an attempt to make pure music, bringing melody in one instrument (the quiet tenor of life, if you will) with interruptions in the other instruments of a rhythmic or noisy nature. It is difficult to discover continuity or formal development.

Written atonally and polytonally (the latter when there is a sustained melodic line, and some care is taken to see that it is properly supported), the work is acid and strenuous throughout, or seems so on a first introduction. More than a slight inference is in order that Mr. Janssen wrote his harmony first, in the good, old fashion of the three B's, and then added his diminishing basses, thirds and sixths, extraneous notes, color, not stopping until the composition had modernistic enough character and complexion. This is merely an impression of the reviewer recording his aural reactions. There is some good melodic writing at the beginning of the opus, and resourceful writing for four stringed instruments in combination throughout.

Other matters on the Gordon program were the Dohnányi opus, Opus 15 in D flat major, highly melodic, rhythmically interesting and beautifully suited to the qualities of quartet. The work is not new to New Yorkers. The B flat major (K 589) quartet of Mozart, was played by the Gordons surpassingly well.

A large audience expressed decided favor and appeared to find solace from the European music, and mild shock and amusement in the American composition.

NOVEMBER 5

Philharmonic Orchestra

One of the most musically delightful performances of a piano concerto given in Carnegie Hall was presented by Jose Iturbi and the Philharmonic Orchestra under Erich Kleiber on last Thursday evening.

The concerto played by this engaging and finished young Spanish pianist was Mozart's in E flat. With Iturbi's lovely touch, brilliant tonal color, fluency, and musicianly phrasing, there was united a superlatively eloquent orchestral accompaniment under Kleiber's baton. The soloist, ensemble, and conductor were recipients of prolonged and justly due applause.

This section of the program (which, in toto, was also to be repeated on Friday afternoon) climaxed one of the most interesting evenings Kleiber has offered New York during his conductorship this season.

The concert opened with a first performance of the late Henry Joslyn's Pagan Symphony. Mr. Joslyn sent the score of this work to Mr. Kleiber last spring, and the conductor accepted it for performance. Joslyn died in April, 1931, and Erich Kleiber did not learn of his demise until the following summer. It was then too late to have the Pagan Symphony copied in ink, and Kleiber conducted the work from a penciled manuscript at this premier performance.

Pagan Symphony is a curious combination of American Indian thematic material with jazz rhythmic patterns. It has melody and a definite form though it is not strictly set to the accustomed symphonic scheme. The work is in three movements: Morning, Noon and Night, and is freely handled in development. It lacks varied color, as the symphony is scored without relief for a full orchestra. There is a barbaric and burly quality about the music that reflects the impression which people who knew Joslyn received from the personality of the composer. Erich Kleiber had prepared the score with great attention to all its extravagant details.

Second on the program was a first performance of Ernst Toch's Little Theater Suite. In five episodes—Overture, Bashful

Wooing, Dance, Nocturne and Finale—Toch has skillfully scored his opus to achieve modernistic effects with economy of instrumentation. The suite was a strong contrast to the Pagan Symphony for it accomplished the same type of musical purpose with a delicate finesse unlike the blatant harshness of the ponderous Joslyn score. Nocturne, in particular, was modernistic melody ethereally treated.

The first item after intermission was the rarely heard Divertimento for two flutes, five trumpets and four timpani written by Mozart in 1774. Conducted fastidiously by Kleiber this work was given a delightful performance and captured the fancy of the audience. No music written by Mozart better shows its purity of contrapuntal design than the Divertimento.

The Prelude to Die Meistersinger closed this unusually enjoyable concert.

Plaza Artistic Morning

The forty-fifth Plaza Artistic Morning was held with Maria Jeritzka, prima donna soprano of the Metropolitan Opera Company, and Paul Kochanski, violinist, in joint recital.

Mme. Jeritzka opened the program with an exquisite interpretation of the aria from Le Cid, Pleurez, pleurez mes yeux. Her further offerings were three German lieder and a group of French and American songs. Notwithstanding the fact that Jeritzka had sung Elisabeth in Tannhäuser the previous evening at the Metropolitan, she was in excellent voice. Smoothly moulded phrases, delicate nuances of tone, superb pronunciation of French and German (her English has a decided Teutonic accent) and finesse in her readings delighted a fashionable audience. She added to her listed numbers an aria from Korngold's Die Tote Stadt (the opera in which this artist made her New York debut) and an excerpt from Tosca.

Paul Kochanski, one of our most gifted and musicianly violinists played the Bach Praeludium in E major (with spirit, speed and dazzling technique) and the Mozart Andante e Rondo as his first program section. These two pieces were followed by a group

which listed works of Dohnanyi, Ravel, de Falla and a composition by Kochanski entitled Flight (dedicated to Lindbergh). The Dohnanyi piece was done by Kochanski with full feeling for the interesting melodious pattern it displays. On the other hand, the de Falla Ritual Fire Dance gave the violinist opportunity for a vigorous and robust delineation, successfully achieved.

Mme. Jeritzka and Kochanski finished the program with a joint performance of Luigi Luzzi's Ave Maria.

Wilfred Pelletier was the efficient accompanist for Jeritzka and Pierre Luboschütz officiated sympathetically in the same capacity for Kochanski.

Applause from an audience which filled every available seat in the ballroom of the Plaza greeted all the musical items.

Richard Tauber

Items of romantic import furnished the material for the third recital of the current season by the popular German tenor, Richard Tauber. More particularly there were the aria of Lensky from Tchaikovsky's Eugene Onegin; five songs from Schumann's Dichterliebe; two songs of Richard Strauss: Traum durch die Dämmerung and Heimliche Aufforderung; and selections from the operas of Franz Lehár.

Tauber invested these offerings with voice and art now familiar to New York audiences, and which have been described in previous issues of this paper. Conrad Neugebauer, at the piano, again furnished invaluable support to the singer, and a large Town Hall audience demanded several encores.

NOVEMBER 6

Jan Smeterlin

Jan Smeterlin, Polish pianist who made his American debut last season reappeared in recital at Carnegie Hall. As before, this artist impressed his audience with his serious musicianship, interesting interpretations, and expert handling of the keyboard and pedals.

Mozart's F Major sonata, No. 6, was

made to sparkle crisply and charmingly under the facile fingers of Smeterlin. His reading was crystal-clear and musically logical.

The keen analytical qualities of Smeterlin were again apparent in his conception of the Brahms-Paganini Variations, Opus 35, which he laid bare with art and eloquence aided by a technic of high brilliancy.

In Chopin's E major scherzo, F sharp impromptu, four etudes, Smeterlin exhibited mastery of nuance and moods. Two interesting new mazurkas by Szymanowski were piquantly performed.

For his concluding offerings Smeterlin played Albeniz's El Puerto and Debussy's L'Isle Joyeuse, both with use of shimmering tonal effects. The audience applauded and encored the pianist.

NOVEMBER 7

Dedicatory Orchestral Concert

An invited audience which included well known musical personages and also distinguished representatives from other walks of life, followed this concert with absorbed attention for it not only presented an arresting program conducted by Leopold Stokowski but also gave listeners a chance to hear the combined orchestras of the Juilliard Graduate School and the Institute of Musical Art.

The players did amazingly well (they had been rehearsed seven mornings by Stokowski) and the confidence which their conductor felt in the abilities of the young musicians was reflected in his choice of this unusual and difficult program: Water Music; Handel; Fugue, G. Minor, Bach; Choral Prelude, Christ lag in Todesbanden, Passacaglia, Bach; Negro Rhapsody, Rubin Goldmark; Abraham Lincoln (A Likeness in Symphony Form) Robert Russell Bennett. The last named work was a premiere in New York, although it had been heard recently in Philadelphia.

Some especially lovely playing, restrained and delicately shaded, was done in the Handel work and the Bach Choral Prelude; and as a contrast, impressive dynamics, full

YSAYE MEMORY HONORED BY VIOLIN CONTEST

BRUSSELS.—An international contest for an Eugene Ysaye Violin Prize has been announced by a committee recently formed here for the purpose of erecting a memorial to the great Belgian violinist. Shortly before he died last spring, Ysaye expressed a desire that such a contest should be inaugurated, and it is partly for the purpose of fulfilling this wish that funds are now to be collected. The contest will be held every two or three years in Liège (Ysaye's birthplace), Brussels, Paris, Berlin and Vienna. The jury will consist of violinists, but again according to Ysaye's own desire, the audience will also have the right to class the competitors in order of preference. G.

throated and vibrant, marked episodes in the Passacaglia, and the Goldmark and Bennett compositions. The strings were of professional calibre in quality and sonority. The other sections supplied secure balance with hardly any technical slips. To many in the audience, the entire concert was a surprise, for they had not previously heard this orchestra and its performances of such outstanding merit.

Rubin Goldmark was present and the listeners coaxed him into taking several bows. Mr. Bennett hid himself during the applause following his Lincoln but Walter Damrosch discovered the composer as the audience filed out and the conductor started an extra round of applause which caused Mr. Bennett to bow belated thanks.

His "symphonic likeness" is divided into four parts: Lincoln's simplicity and sadness; his affection and faith; humor and

(Continued on page 19)

New York Times:

Delights in 'Songs of 1932'

Florence Leffert, soprano, for a half-dozen seasons annually welcomed there yesterday before an audience of good size and appreciation. An all-American program, admirably varied in sentiment and text—even to the encored French-Creole and to the late Charles Griffes's fine setting of German words—was accompanied by Stuart Ross, who shared often in the hearty applause.

Then Miss Leffert topped the day with some pioneer artistic work along that last "frontier" of twentieth century melody, the "Songs of 1932," assisted at two pianos by Frank Banta and Milton Rettenberg in the breezy lilt and phrase of neighboring Broadway.

To the evident surprise of many, Miss Leffert discovered the heart in jazz, a witchery and charm of gentle manner and tender melancholy in place of hackneyed lyric and reiterative rhythm. Nothing in her list out-sparked Arthur Schwartz's graceful "Dancing in the Dark," Gershwin's "Someone to Watch Over Me," Vincent Youmans' "Without a Song" and Jerome Kern's "One Moment Alone."

With a light voice ranging from sweet upper tones to rich lower register, the refined singer made a dramatic effect of John A. Carpenter's "Berceuse de Guerre," vintage 1914. There was manifest delight on the audience's part in her early Indian calls, tender Negro spirituals and quaint songs of the States, one of a frog in old Vermont, a fox in Pennsylvania, and traditional tunes of Kentucky and Carolina. There were many flowers, and the last encore earned a yell for the jazz version of "Dixie."

W. B. C.

New York Staats-Zeitung:

Warmly colored voice, effective and individual interpretation, perfectly developed technique.

New York World-Telegram:

Florence Leffert departed from the beaten track of song recitals and offered an interesting all-American program.



FLORENCE LEFFERT

Presented This Program at Town Hall on November 1st

STUART ROSS at the Piano

PROGRAM

- SONGS OF THE INDIANS
 - Zuni..... { Sunrise Call
 - Hopi..... { Corn-Grinding Song
 - Apache..... { Owl Katsine Song
 - { Medicine Song (with tom-tom accompaniment)
- SONGS OF THE STATES
 - Vermont..... { Frog in the Spring
 - Pennsylvania..... { The Fox and John
 - Kentucky..... { When will you marry
 - North Carolina..... { The 'Possum Tree
 - Louisiana..... { Tan patchouille la Nana (Creole)
- SPIRITUALS..... { Up on de Mountain
- { By an' By
- { Listen to de Lambs
- { Li'l David
- MODERN SONGS
 - Charles Griffes..... { Rose in the Night
 - { Der Traumende See
 - John Alden Carpenter..... { Berceuse de Guerre
 - { Serenade
- SONGS OF 1932
 - George Gershwin..... { Someone To Watch Over Me
 - Arthur Schwartz..... { Dancing in the Dark
 - Vincent Youmans..... { Without a Song
 - Jerome Kern..... { Poor Pierrot
 - { One Moment Alone

Assisted by Frank Banta and Milton Rettenberg, at Two Pianos

New York Eve. Sun:

As noted in these columns on occasion of past recitals by Miss Leffert, her voice is of pleasing quality . . . she gave the distinct impression of having progressed in her grasp of interpretative matters.

New York American:

An unusual program of songs . . . contained considerable variety; much that was novel; and many numbers of exceptional appeal.

New York Herald Tribune:

American Song Program Is Given by Miss Leffert

Numbers Ranging From Indian Days to Broadway Heard

An American program ranging from songs of the Indians to those of Broadway was sung yesterday afternoon in Town Hall by Florence Leffert, a soprano who has given several recitals here during the last few music seasons. The initial American offerings were a Zuni sunrise call and corn-grinding song; a Hopi song and an Apache medicine song; the next group was devoted to "Songs of the States," from Vermont, Pennsylvania, Kentucky, North Carolina and Louisiana, and the third to four Negro spirituals arranged by J. Rosamond Johnson.

The singer next offered four modern songs, "Rose in the Night" and "Der Traumende See" by Charles Tomlinson Griffes, and John Alden Carpenter's "Berceuse de Guerre" and "Serenade." For the last group, songs by George Gershwin, Arthur Schwartz, Vincent Youmans and Jerome Kern, Stuart Ross was succeeded as accompanist by a two-piano team, Frank Banta and Milton Rettenberg.

For giving an illustration of various kinds of American song, within a relatively short time, Miss Leffert's program was well chosen; it offered examples of music which different authorities, at one time or another, have regarded as a basis for an essentially American school of composition—Negro and Indian music and songs of English origin which virtually have become American folk songs—songs by two of our most noted composers for the concert repertoire, and songs of a type which can hardly be disregarded in a consideration of American music. None of these last five were of an aggressively jazzy type, although mostly marked by the characteristic rhythm; Mr. Kern's "Poor Pierrot" had no hint of jazz.

Both the Carpenter and the Griffes songs are not often heard here in recital, although they merit more popularity; Griffes's "Rose in the Night," with hints of polytonality, offered a contrast with his more conservatively ingratiating setting of a German poem, "Der Traumende See," one of his earliest works to be published here.

Miss Leffert has a good voice, and . . . employed it artistically, with clear and well produced tones, and a notable warmth of vocal coloring in her lower notes. She proved successful in realizing the various moods of the program, aided by good accompanying from Mr. Ross and the duetists. F. D. F.

New York Eve. Post:

It was a most interesting program and was given with expression and skill.

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**BACH UNACCOMPANIED VIOLIN
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Joseph Szigeti's Brilliant Interpretation of the G Minor Work
Engraved Without Blemish—Mengelberg Reads the Leonore
Overture No. 3 With His Amsterdam Concertgebouw
Orchestra—César Franck's Psyché Suite and D Minor
Symphony Come From France—Monteux and Paris
Orchestra Concoct a Few Opium Dreams
From Berlioz' Youthful Fantastique

By RICHARD GILBERT

Letters and questions should be addressed to the Phonograph Editor

One must no longer contend with the erstwhile impression among musicians that reproductions can be of no material assistance in the artistic development of a singer, or the student of any instrument. Witness, for example, the rapidly growing archives of recorded music established in many large colleges throughout the country and in the best of our purely musical institutions. And there is no question that, where a student can have instruction from only mediocre teachers, listening to records by foremost artists, sometimes the composers themselves, of great works will be a source of genuine musical education, especially in regards to interpretation.

About violin recordings I am happy to remark that the time has arrived when the little "ten-inch trifle" views its heyday as a thing definitely of the past; recording artists are more and more turning their attention to a perpetuation of their individual interpretations of major works secure in violin literature. Kreisler and Zimbalist enregistered the Bach Concerto for Two Violins, with string quartet (acoustically) in the early nineteen-twenties and then promptly turned their backs on such highly artistic projects and gave us a multitude of At Dawnings, Liebeslieds, Souvenirs, and Serenades and Humoresques—not to forget the overwhelming abundance of perennial arrangements.

Here is a representative list of really significant violin recordings now available: Bach: three unaccompanied sonatas; Bartók: Hungarian Folk Tunes and Dances; Beethoven: Sonatas, op. 12 (No. 1); 24, 47, 96; Bloch: Nigun; Brahms: Hungarian Dances, Sonatas, op. 78, 100, 108; Chausson: Poème; Corelli: La Folia, Grave from Sixth Sonata, op. 5; Debussy: Sonata; Delius: Sonatas Nos. 1 and 2; Dohnányi: Rurality Hungaria, Sonata, op. 22; Fauré: Sonata, op. 13; Franck: Sonata in A major; Grieg: Sonatas, op. 13, 45; Handel: Passacaglia (violin and viola), Sonatas—A, D; Hubay: Concerto in G minor, small pieces; Leclair: Sonata in D major; Milhaud: Printemps, Saudades do Brazil, Le Boeuf sur le Toit; Mozart: Sonata in B flat major (K454); Paganini: Caprice No. 24, Concerto No. 1, small pieces; Pizzetti: Tre Canti ad una Giovane Fidanziata; Pugnani: small pieces; Ravel: Tzigane; Sarasate: numerous small pieces; Schubert: Sonatine, op. 137, No. 1, Sonata, op. 162; Tartini: La Trill du Diable, Variations on a Theme of Corelli; Viotti: Concerto No. 22, Study No. 4; Vitali: Chaconne. Add to these the completely recorded concerti (with orchestra) of Beethoven, Brahms, Elgar, Mendelssohn, Mozart, Saint-Saëns, Tchaikowsky and Vieuxtemps. All electrically engraved, the list is slight when compared to the repertoire of straight violin compositions. In addition, however, there are hundreds of minor pieces and arrangements. Chamber music, aside from the duet, in which the violin figures conspicuously has not been taken into consideration.

There can be no doubt that in all violin music Bach's six unaccompanied sonatas stand out as unique and monumental examples of invention and unflagging inspiration. They lend themselves in such a great degree to the highest gifts of interpretation that only violinists possessing the most finished technical equipment may essay them to the complete satisfaction of the sensitive listener. Needless to say that while holding a tremendous interest for study they are beyond the powers of performance of the amateur or student. Hence phonographical editions of these taxing sonatas form a high spot in the rich heritage afforded by the amazing science of sound reproduction.

Victor

An old favorite, Berlioz' Symphonie Fantastique, turns up this month played by Pierre Monteux and the Symphony Orchestra of Paris. And a thrilling recording it is. The thrills in the music, however, are not as effective as they were a hundred years ago when Hector with tumbled hair and wild look, went chasing about Paris in pursuit of one Harriet Smithson, Shakespearean actress. Conductor Monteux is the right man to do this lengthy opus and he gets

more from the music than do most leaders. The recording of The March to the Gallows shows just how well timpani and other naturally retiring timbre can be made satisfactorily evident nowadays. Much élan of performance make this set (Album No. 111) the definitive Berlioz phonographic Fantastique. It is worth looking into.

Columbia

Joseph Szigeti's playing of the Bach first sonata, in G minor, is contained on four sides of two 12-inch discs (67989D and 67990D). These records are worthy successors to the recordings of the fourth, D minor, and the fifth, C major, made by Adolf Busch and Yehudi Menuhin, respectively, for H.M.V. It is possible to pronounce them even more successful.

The Adagio occupies one side, the Fugue two and a half and the Siciliana the remainder of part three and a section of the last record face which also includes the finale (Presto). The violin has always adapted itself well to reproduction but here, minus the sometimes distorted accompaniment of the piano to intercept the complete effect of reality, the result is vividly true, real as the original performance before the microphone. Praise is due Columbia's extraordinarily silent surface for, in this instance, needle scratch is the only intervention to the actuality of a flesh and blood performance.

Szigeti's playing is as flawless as the recording, as rhapsodical as the music, as intellectual as Bach's miraculous contrapuntal weaving—in the Fugue, for instance—of a single voice. The sonata is not presented as a show piece for an uncommonly gifted violinist; pyrotechnics for the sake of display alone are entirely dispensed with, although Szigeti provides adequate effervescence when Bach's demands, as in the Presto, are such. A noble tone envelopes the expansiveness of the opening movement; tenderness and warmth characterize the melodious Siciliana. The Sonata in G minor is amazingly refreshing and buoyant, full of the poetry of form and a rich emotional depth governed by impeccable craftsmanship and exhaustive instrumental invention. The faultless interpretation and reproduction of this sublime music makes one unhesitatingly give the palm of the month to Columbia for providing a perfect set of records.

Willem Mengelberg's records, with the Concertgebouw Orchestra of Amsterdam, are among the finest available. Beethoven's Leonore Overture No. 3 has been recorded before but the records (67987D and 67988D) of the Dutch conductor's reading are so excellent that other editions may be discounted for the present. Mechanically the Concertgebouw's recordings rank with the best of the Philadelphia Orchestra and those discs made recently by Albert Coates with the London Symphony. The Leonore Overture uses three sides and displays the work taken, in spots, at a slightly faster tempo than usual. There is a bad break between parts two and three: in the midst of the important flute solo which appears a few bars after the second trumpet fanfare. The remarkable clarity of that off-stage flourish demonstrates what the microphone is capable of picking up from a distance: the perspective has depth. . . . The Turkish March from The Ruins of Athens utilizes the fourth side. It is an exhilarating and resonant piece as played here and has some excellent flute business as well as perspicuous reproduction of percussion instruments.

César Franck's lyricism, delicate and poetic, is nowhere else so evident as in the suite Psyché. The work is really a symphonic poem but was originally written with choral sections separating the movements. These vocal bridges are said to be of so little interest that the work is heard to better advantage as a purely orchestral suite, in which form it is usually given. The pieces, written in 1887-88 about the same time as the Symphony in D minor, seem to have fallen into disuse among symphonic organizations—in America, at least, one seldom hears of the work's performance.

Psyché is divided into six sections of

which many portions are reminiscent of the popular D minor symphony: The Sleep of Psyché, Psyché Borne Away by the Zephyrs, The Garden of Eros, Love Scene (Psyché and Eros), Psyché's Suffering, The Pardon of Psyché. The labels of the discs (five record faces) comprising Masterworks Set No. 164 denote only the first, second and fourth movements. As the work is unfamiliar and the score not handy I am not at all certain about the completeness of this reading by Gabriel Pierné, with the Orchestra of the Concerts Colonne, Paris. If the third and last two sections are omitted it is to be regretted; especially, because the sixth side is devoted to a most inartistic orchestral arrangement by Pierné of the Choral from Franck's piano Prelude, Choral and Fugue. The Paris Orchestra play the movements well and the tone is adequately volumed.

Brunswick

This month Brunswick adds a recording of Franck's Symphony in D minor to their rapidly growing catalogue. This is the third interpretation of the D minor to be installed in the phonograph repertoire. Others, by Stokowski and Gaubert, are available. The new set, played by the Lamoureux Orchestra under the direction of Albert Wolff (Album Set No. 33), is admirable in many respects. But the others are also good so perhaps it is best to leave a choice to the listener. At any rate, the Brunswick set is a few dollars cheaper than either the Columbia or Victor and that makes a big item these days. Wolff has a splendid orchestra and understands how to display the symphony with great effect.

Otto Kahn Resigns From N. Y. Philharmonic Directorate

Otto Kahn has officially confirmed rumors that he has resigned as vice-president and director of the New York Philharmonic Symphony Society, which offices he has held since 1921. The demands of his business have made it necessary, he said, to retire from all outside activities.

Mr. Kahn retired from the presidency of the Metropolitan Opera Company on October 26.

Edwin Hughes to Have Washington Class

Edwin Hughes has been engaged as guest teacher to the Washington College of Music of Washington, D. C. In this capacity he will conduct master class sessions for pianists at intervals during the present season. The first Washington class will be held today, November 14. Mr. Hughes' regular classes in New York City will continue as usual.

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New York Concerts

(Continued from page 17)

weakness; greatness and sacrifice. The work is recognizably illustrative, competently scored, successful in contrasts, and with moments of moving genuineness and soaring power. The style is a mixture of conservatism and modernity. Leopold Stokowski threw himself heart and soul into the performance.

Some of those present were: Alexander Siloti, Mr. and Mrs. Josef Lhevinne, Edward Johnson, Mr. and Mrs. Felix Warburg, Mr. and Mrs. Otto H. Kahn, Sigismund Stojowski, John Erskine, Mr. and Mrs. Ernest Hutcheson, Will Durant, Mr. and Mrs. Jerome Kern, Franklin P. Adams, Vera Brodsky, Carl Friedberg, Adolph Betti, Marcella Sembrich, Paul D. Cravath, George Antheil, Georges Barrere, Mr. and Mrs. Efreim Zimbalist, George Engles, Carlos Salzedo, Olga Samaroff, Paul Kochanski, Mrs. William Hammer, A. Walter Kramer, Marion Bauer, Mrs. Curtis Bok, Aaron Baron, Mr. and Mrs. Fraser Gange, Dr. Frank Damrosch, Albert Stoessel, Robert E. Simon, Mr. and Mrs. William J. Henderson, Werner Josten, Yvonne Gall, Aurelio Giorni, Felix Salmond.

The new hall in which this concert was given is comfortable, tastefully tinted in warm pink, and with a capacity of about 1,000. The top lighting of the stage is, however, too glaring and not in keeping with the general tone of the auditorium. Its acoustics are excellent.

Mr. and Mrs. Hughes

Practised and confident through years of artistic association in two-piano art Jewel Bethany Hughes and Edwin Hughes gave another of their Saturday evening recitals at Town Hall and won renewed favor.

Their interesting program consisted of Variations on a theme by Schubert, op. 61, Alexis Holländer; Fantasia, op. 5, Rachmaninoff; Andante Cantabile, Impromptu Rocco, Scherzino, Eduard Schmitt; En blanc et noir, Debussy, March from Puppazetti, Casella; Scherzo, op. 33, Arensky; Rhapsodie Espagnole, Chabrier.

Through refined musicianship, accord in pianistic management, and accurate technical delivery, Mr. and Mrs. Hughes made this concert another highly effective one in their series. Many of their numerous piano pupils were in the audience.

Sergei Rachmaninoff

For a packed Carnegie Hall, Rachmaninoff played his first piano recital (matinee) of the present season. With his accustomed impressive readings he interpreted works of Beethoven, Weber, Gluck-Pauer (the familiar Gavotte), the Etudes Symphoniques of Schumann; two Liszt Etudes, and a new Rachmaninoff composition entitled Variations sur un Thème de Corelli, which had its first public performance.

These Variations are particularly amusing as they are musical cartoons of the piano masters. There is a portrait in the style of Beethoven, one of Liszt, another as Schubert might have written, and still others in the de Falla vein, the Chopin manner, and the Schumann pattern. There was little in the music of Rachmaninoff himself, a regrettable omission.

The pianist's famed technic had its usual brilliancy, but on this occasion registered some surprising slips. Of course the Rachmaninoff taste and authority were in ample evidence. He was in a mood to satisfy the applause by adding a number of items to the published program.

Concert for Children and Young People

Ernest Schelling and a few sections of the Philharmonic Orchestra made their seasonal morning bow before their audience of young listeners, and brought about a cheery occasion. It was such fun to stand up on your seat, if you were three or four years old, and slide back to the floor, all to the tune of a Bach gavotte; or to swing your colorful program cover about by its fine silk ribbon to the accompaniment of the Saint-Saëns Allegro Appassionata for cello and Glazounov's Chant du Menestrel played beautifully by Alfred Wallenstein. And then to be able to talk out loud without a nod from Mother when Mr. Schelling asked questions, was a fine chance to let go even if the answers were not always correct. And how everybody enjoyed the pictures which Mr. Schelling took himself as he flew over Switzerland a year ago, showing the homeland of William Tell; and the exciting experience of Rossini's William Tell overture, full of surprises with a real storm and

lightning, the rat-a-tat of horses' hoofs, and a good rousing climax.

The singing of The Battle Hymn of the Republic was a little weak, so Mr. Schelling will bring his big thermometer the next time, and the heat of the ardor with which this bobbing audience will sing for him will probably send the mercury up to 195 in the shade of its modest corner.

These concerts are a delight and Mr. Schelling conducts and explains the music so that not only the kiddies but also the grown-ups go home edified and *nolens volens*, also instructed.

Richard Tauber

Saturday evening brought Richard Tauber, the German tenor, again to Carnegie Hall in his fourth recital within two weeks. A well-filled auditorium heard him sing an entire program made up of songs from Franz Lehar's operettas. Mr. Tauber has an outstanding gift as an interpreter of this type of music, which he sings admirably. The audience clamored for encores between each group and at the end of the evening. Mr. Tauber graciously responded and as a last item sang Richard Strauss' Allerseelen.

It was the wish of the reviewer while listening to Lehar's music that every ballad writer of the United States could have been present at this recital, for the Viennese composer's music is never trite and commonplace and always elaborately tuneful and succulently melodious. American ballad makers might have gleaned ideas that would have raised the standard of their musical celebrations.

The foregoing recital was repeated by Tauber, with equal success, on the following evening, Sunday, at Carnegie Hall.

NOVEMBER 8

Friends of Music

It is impossible to overestimate the indebtedness of music-lovers to the late president and founder of the Society of Friends of Music, Mrs. Harriet Bishop Lanier, who passed away October 27. As one token of regard to the woman who personally created the Friends of Music in New York and whose generosity made possible a new era of Bach performances in our community, the Friends gave a special memorial program, Sunday afternoon at the Metropolitan Opera House. Two Bach cantatas, the Actus Tragicus and Magnificat, were presented by the society's choral forces, with the Metropolitan Opera orchestra, and distinguished soloists, conducted by Artur Bodanzky.

The Actus was first given by the Friends of Music, April 3, 1921, in Aeolian Hall, when the organization offered its initial all-Bach program; the Magnificat was produced three times in the 1928 season. Possibly no more appropriate program could have been sounded in memory of the organization's founder. Bach wrote the Actus for the funeral services of a friend, and no pages of the master are more illuminated with poignant beauty.

The cantatas again created a profound impression, being interpreted with reverence and fervor by the united forces under Bodanzky. The choruses were strikingly impressive and reflected new credit on the choral director, Walter Wohlleben.

Ethyl Hayden, soprano, took the place of Greta Stueckgold, who was indisposed, and did full justice to the soprano solo; Hans Clemens, tenor, presented his part with sympathy and tonal beauty; Marion Telya, firmly established as a popular soloist with the Friends, and Gladys Swarthout, were likewise in accord with the moving qualities of the work in the contralto roles. Friederich Schorr, the hero of Schwanda at the Metropolitan on the previous afternoon, sang the baritone solos. Wilfred Pelletier was organist; Kurt Ruhreisz, harpsichordist. The chorus was dressed in its usual black, the auditorium was simply draped, and in the spirit of the occasion the audience refrained from applause.

Hazel Harrison

At Roerich Hall, New York, an afternoon recital of considerable merit was presented by Hazel Harrison, pianist. Beginning with the Toccata, Paradies, she continued with compositions by Bach-Busoni, Liszt, Dixon, Johnson, Slonimsky, Stravinsky, Ravel, and concluded her recital with the Islamey Fantasia by Balakirev.

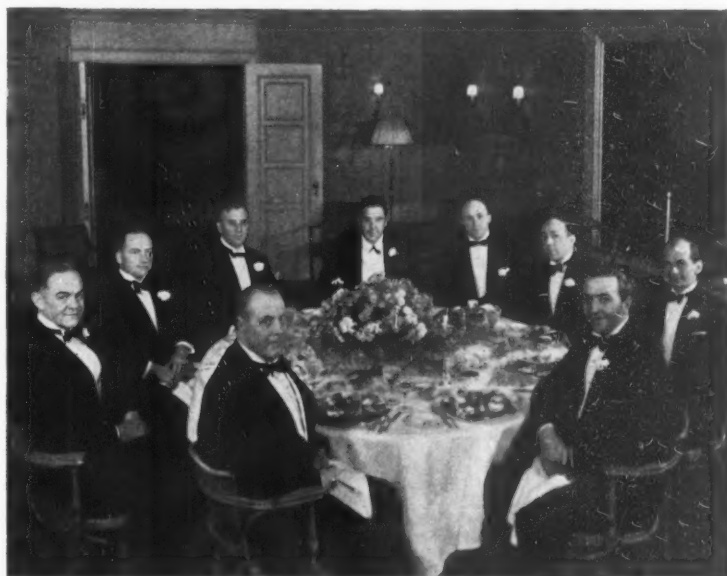
Miss Harrison displayed musicianship and good technic in her playing, her tone was substantial and of refined quality. She was heartily received by an interested and applauding audience.

Madison Trio and Henry Ebeling

Jack Finestone, pianist; Paul Winter, violinist, and Maurice Bialkin, cellist, comprise the Madison Trio. (They are New York Music Week prize winners.) Henry Ebeling, tenor, is likewise a prize holder (Westchester County Festivals). The four drew an interested audience quite filling Chalfin Hall of a Sunday afternoon.

The Trio was at its best in the first movement of the work in that form, in D minor by Mendelssohn, played with warmth and

JOHN McCORMACK ENTERTAINS



THE IRISH TENOR AND EXECUTIVES OF THE COLUMBIA CONCERTS CORPORATION, HIS GUESTS,

at the Park Lane Hotel, New York, on November 1. The corporation recently signed a contract with the famous artist through arrangement with his personal manager, D. F. McSweeney, by which McCormack is to appear exclusively under the management of Columbia Concerts Corporation in the future. Reading left to right: Fitzhugh W. Haensel, vice-president of the corporation; Edwin Schneider, pianist-accompanist to McCormack; F. C. Schang, sales manager of the corporation; Arthur Judson, president; John McCormack; Jack Salter, vice-president; F. C. Coppicus, executive vice-president; Howard Taylor, vice-president, and D. F. McSweeney, personal manager.

good ensemble. A Haydn trio and two Bach bourrées completed the instrumental offerings.

Tenor Ebeling is a serious young artist and in the Una Furtiva Lagrima aria, and Am Meer, revealed a voice capable of quality and ample range. He added an encore, Zueignung by Strauss. His capable accompanist was Rosamond Stark.

Victor Chenkin

A second recital by Victor Chenkin, singing-actor, at the Guild Theatre brought a full house and standees to a program of Spanish, Italian, Gypsy, Hebrew, and Russian character songs.

There is no one quite like Mr. Chenkin in the vocal field, nor in the dramatic, for that matter. He is definitely a singing actor.

Possessed of a voice which might be termed a light baritone, the singer adds a perfect art of movement, of gesture, of facial adaptation. He steps lightly and vitally into the mood, atmosphere, and personages of his presentations, some of which are also acted and almost danced.

In the Italian Tarentella, where the man tells his girl of the marvelous gifts he has gathered at the fair—a guitar, a violin, a pistol, a popgun and what not, Chenkin as he sings imitates the sounds produced by the playthings.

One might be surprised at how little enjoyment is lost through disregarding Chenkin's voice. With it he does anything he pleases, from making it crackle like a debutant's to moulding it into limpid gold like an Italian tenor's. But it is only an accompaniment to his greater art of walking the boards, and his racial and unique costuming.

At this second recital Chenkin brought as novelties four Spanish songs; two Gypsy numbers, and a Hebrew Sholem Aleichem, as well as repetitions of two Russian soldier songs, which he is introducing for the first time to America this season. All of these are welcome items to the repertoire.

The capacity audience was unceasingly enthusiastic. Mois Zlatin at the piano provided invaluable support, and Chenkin led him twice to the center of the stage to share in receiving approbation.

Elisabeth Schumann

Authoritative exponent and delightful interpreter of the German mastersongs, Elisabeth Schumann returned to her admirers here and Town Hall held a large assemblage to greet the singer and enjoy her rare offerings.

Mme. Schumann had not been heard in New York since 1921, when she toured America with Richard Strauss and sang his songs under his conductorship and with the composer at the piano. Since then she has added unceasingly to her fame in Europe, and her most recent successes there were won in Paris and London.

Sung to the musicianly piano accompaniments of Dr. Carl Alwin (conductor at the Vienna Opera) Mme. Schumann's program of last Sunday evening presented these Lieder:

Der Neugierige; Auf dem Wasser zu singen; Heidenroeslein; Der Juengling an

der Quelle; Wohin; Staendchen; Die Voegel; Du bist die Ruh; Lied im Gruenen, Schubert; Die Lotushlume; Er ist's; Der Nussbaum; Auftrage, Schumann. All' mein Gedanken; Wiegenlied; Morgen; Schlechtes Wetter, Strauss.

To enumerate Mme. Schumann's talents in her chosen domain is to record all the qualities that constitute ideal performances of such Lieder as she chose for her recital. They belong to the most familiar numbers in the repertoire and it was therefore all the more remarkable that the artist could give them so many unconventional facets in her presentation and make them the medium of such fresh pleasure to her delighted listeners.

With a voice of generally good quality (although a cold seemed to hamper some of the tone production) and appropriate range, Mme. Schumann succeeded in sounding all the merely tonal requirements of her program, but her most impressive art lies in the deeply musical manner of her singing and the perfection with which she utilized her vocal equipment for the expression of moods and atmosphere of texts.

Only a true artist in command of phrasing, breath, and dynamic and color resource, could sing so limpidly and delicately in Mozart, and with such classical purity of style. Irresistible were the pathos, the poetry, the noble serenity, and the light fancy in the songs of Schubert. Exquisite sentiment and affecting German *innigkeit* marked the lovely doing of the lyrics by Schumann. And as a fitting climax came the more intensive and passionate pages by Richard Strauss, which ended a recital whose revelations stamped Mme. Schumann as one of the highest ranking interpreters of the Lied. There are not many

(Continued on page 29)

PHYLLIS KRAEUTER

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Music Notes From Coast to Coast

HALIFAX, NOVA SCOTIA.—The first concert of the Music Extension Course of Acadia University was given at Wolfville in October, the artist being Edward Johnson of the Metropolitan Opera Company. These concerts, given by members of the faculty, as well as by visiting artists, are among the outstanding events in the musical life of Nova Scotia.

An interesting concert of sacred music was presented recently at St. David's Church, Halifax. The soloists were Lorna Stuckey, Graydon, Edward Matherson and F. M. Guildford, and the program was under the direction of George Scott-Hunter.

KANSAS CITY, MO.—The musical season in Kansas City opened October 12 with a concert by Grace Moore in Ivanhoe Temple, and since then local musicians have been busy giving their fellow citizens quite a variety of musical events.

Gertrude Bihl, Kansas City pianist and pupil of Carl Preyer, of Kansas University, gave a benefit recital October 18 which has enabled her to accept a scholarship offered by Josef Lhevinne of the Juilliard School in New York. Her program included Bach, Hummel, a Chopin sonata, a Schumann concerto and a Preyer arrangement of a Strauss waltz. Mr. Preyer was at the second piano for the concerto. Mrs. Raymond Havens, contralto, assisted materially to the success of the program by singing a group of well chosen but seldom heard songs.

The United States Army Band, Captain William J. Stannard, leader, gave two concerts Saturday, October 24, under the auspices of the Women's Chamber of Commerce. Although both programs were composed of short and tuneful numbers, they attracted a very small audience. Carl Busch, noted Kansas City composer and conductor, has made a symphonic band arrangement of the Hymn and Processional from his choral work Liberty Memorial Ode which was written for the dedication of the Memorial in 1926, and this was played under the leadership of the composer. The number is stately and in working up to the Processional, a truly symphonic arrangement has been achieved.

George Stanton, director of the Kansas City Choral Club, is working on a number of modern as well as tried and tested choral works which will be used during this season's concerts, the first of which will be in November. Composers in this vicinity are writing especially for this society and

in the first concert selections from the oratorio, The Guardian Angel, will be featured. This is the work of Professor Charles Skilton, of the University of Kansas, and he will direct the chorus. Mabelle Glenn, music supervisor in the city schools, will have a choir of forty boys for certain parts in the oratorio. Later on works by Powell Weaver and Carl Busch will be used, and will be conducted by the composers.

Lucille Vogel-Cole, pianist, and Carroll Cole, violinist, played their first of five sonata recitals to be given during the winter on October 27 at the Hotel Baltimore. This recital was composed of works by Handel, a modern work by Lazzari and a viola sonata by York Bowen. Due to the success of the series last season, much is to be expected this year from these two artistic players, and an audience of musicians thoroughly enjoyed the first recital. Martha Ryan Thompson is the manager of this series.

Hans Feil, who for a number of years has given bi-monthly organ recitals in the Independence Avenue Christian Church, where he is organist, opened his season October 18.

Walter Fritschy, who for twenty-four years has presented to this city many outstanding artists, is celebrating his silver anniversary by giving Kansas City the opportunity to hear a number of new artists and again to acquaint themselves with some who were secured by popular demand. The Tuesday afternoon series is made up of Mills and Rabinof in a joint baritone-violin recital; Aguilar Lute Quartet; Rosetta Anday, contralto; Walter Gieseke, pianist; and Mary Wigman, dancer. Fritschy's evening series is composed of Richard Crooks; Wiener and Doucet, two-piano recital; Paul Kochanski, violinist; Conchita Supervia, and the popular male quartet, The Revelers.

The Y. M. H. A., Max Bretton, manager, brought Grace Moore to Kansas City October 12 and later will bring Mischa Elman and the Don Cossack Chorus.

The University of Kansas concert series is having Jose Iturbi, the Don Cossack chorus, Jacques Thibaud, London String Quartet, Giannini, and as an extra attraction, John McCormack.

Harold Sproul, baritone, has been chosen as Missouri's entry to the District Atwater Kent contest to be held in Chicago in November. Mary Craig, soprano, also of Kansas City, placed second in the young women's division of the contest that was broadcast over a St. Louis station.

Mu Phi Epsilon's opening program of the season was an artistic achievement. Gladys Cranston, president, sang her greetings to the sorority by using the aria from Figaro. Pearl Roemer Kelly, pianist, Margaret Fowler Forbes, violinist, and Raymond Stuhl, cellist, played the Tchaikowsky trio; Edna Ver Harr-Deacon, contralto, sang a group of songs including Powell Weaver's Book of Verses, and Gertrude Bihl played the Bach-Tausig Toccata and Fugue.

Kansas City Musical Club's October 19 meeting had as its musical features Genevieve Lichtenwalter, pianist; Lois Craft, harpist; Claudine Lucas, soprano, and Mrs. Percival A. Adam, contralto. An outstanding work of the afternoon was the Arensky D Minor Trio played by Lucille Vogel-Cole, pianist, Carroll Cole, violinist, and Esther Pierce, cellist.

A concert in Salina, Kansas, and a future date in Lindsborg, "the home of the Messiah," are important engagements of the Kansas City Ensemble which has the following personnel: Myron Johnson, first violin; Neil McGinness, second violin; Lawrence Long, viola; Leon Hinkle, cellist; and Phillip Stevens, pianist. This ensemble proved to be an outstanding local organization last season, and its monthly concerts this year should prove successful, both musically and in popularity. The date in November has not been set for their first concert in Kansas City.

MINNEAPOLIS, MINN.—Four trumpeters resplendent in maroon and gold marched to the stage of Northrop Memorial Auditorium, Friday evening, October 23, and with a blaring fanfare signalled that the concert season for 1931-1932 was officially begun. Twin City concert patrons accept the first concert of the Minneapolis Symphony Orchestra as a sign that the dormant musical life of the two cities is again in full swing.

This first concert of the twenty-ninth season of the orchestra was devoted to Beethoven, Debussy and Mary Garden, an array that appealed to both ear and eye. Mr. Verbrugghen presented the Leonore Overture No. 3 and Symphony No. 5 with characteristic versions of both; he audibly urges more rhythmic freedom and variation with convincing vigor, but keeps the intellectual qualities of Beethoven in evidence without becoming musically austere. Clouds and Festivals of Debussy were delightfully colored, particularly the latter which was brilliantly set forth. Mr. Verbrugghen and his men were warmly welcomed and the audience cordially recognized the excellence of ensemble and interpretation.

Mary Garden intensified the festive note of the event. She sang *Depuis le jour* from *Chaprentier's Louise* and *Dieu de*

AGAIN CONDUCTS YOUNG FOLK'S CONCERTS



LEON THEODORE LEVY

will conduct his sixth season of Young Folk's Symphony Concerts at New Rochelle, N. Y., for the youthful music lovers of Westchester County

grace from Alfano's Resurrection, and added several encores with piano accompaniment. Miss Garden weaves a spell of her own, and much of this spell, as in the Debussy songs she gave as encores, derives from a dramatic instinct and fervor.

The recent election of the Orchestral Association of Minneapolis again returned to the position of president, Elbert L. Carpenter, whose interest and zeal have made the orchestra possible. John S. Pillsbury was again made vice-president, and Sumner T. McKnight, treasurer. Mrs. Carlyle Scott was re-elected secretary and continues as the orchestra's manager. For the first time in its history a woman has been appointed to the board of directors.—Mrs. George Chase Christian. The other board members from both St. Paul and Minneapolis are George Adams, James G. Bennett, Russell M. Bennett, Elbert L. Carpenter, Lawrence W. Carpenter, Homer P. Clark, Franklin M. Crosby, T. L. Daniels, Edward C. Gale, Frank T. Heffelfinger, C. Palmer Jaffray, Carl W. Jones, C. O. Kalman, George B. Leonard, George F. Lindsay, William MacPhail, Sumner T. McKnight, Kingsley H. Murphey, John G. Ordway, George H. Partridge, Richardson Phelps, Alfred F. Pillsbury, Charles S. Pillsbury, John S. Pillsbury, Carroll R. Reed, Arthur B. Rogers, Carlyle Scott, Augustus L. Searle, Fred B. Snyder, John R. Van Derlip, Frederick B. Wells, and Edwin White.

The Schubert Club of St. Paul began its artist's recitals Thursday evening October 22 with a concert by Richard Bonelli in the People's Church Auditorium. This baritone was in fine voice and again proved himself to be one of America's foremost artists; a magnificent voice, a gifted interpreter. His recital included *Dank sei dir, Herr*, by Handel, *Un di m'era di gioia* Giordano's *Andrea Chenier*, *Hat dich die Liebe berührt* by Joseph Marx, *Mainacht* and *Blinde Kuh* by Brahms, *Faden* by Erich Wolff and *Floods of Spring* by Rachmaninoff. Richard Wilens ably aided with satisfactory accompaniments. Other artists for this course are Albert Spalding, December 2, Olga Averino, January 18, and the Gordon String Quartet, February 19. The large audience attested the success of the course for the season.

OBERLIN, OHIO.—The artist course, under the auspices of Oberlin Conservatory, began with a concert by the Cleveland Orchestra, Nikolai Sokoloff conducting, on October 27, followed by a cello recital by Felix Salmond, November 3. The Cleveland Orchestra and Sokoloff return again December 15 and March 1. The Detroit Symphony Orchestra, under Ossip Gabrilowitsch, will make its annual appearance at Oberlin on November 11, and Gabrilowitsch will return for a piano recital on November 24. The English Singers will give the December 8 program; Jacques Thibaud appears in violin recital February 9; Robert Goldsand, pianist, will be heard on February 23, and Rosa Ponselle will close the course with a song recital on March 11.

PORTLAND, ME.—The music clubs of Portland begin their winter schedule the first week in November. The Rossini Club has had two meetings for active members only, one at the studio of Yvonne Montpelier in the Baxter Building, and the other at the home of Mrs. C. Eugene Brehon on the Cape Elizabeth Shore. At the latter meeting, Isabelle Jones presented three songs in admirable style. Miss Jones, one of the

NINA KOSHETZ ENJOYS HER TRIP TO AMERICA



(1) The Russian Singer flew from Amsterdam to Paris (her first experience and one she didn't like too much) to catch the *Ile de France* in order to arrive in New York soon enough to leave for Canada for her initial concert. (2) Left to right: Mrs. Cesare Formichi, Vanni-Marcoux of the Chicago Civic Opera, Mme. Koshetz, Cesare Formichi of the Chicago Civic Opera, and Mme. Vanni-Marcoux. (3) On shipboard with Ernest Schelling. (4) Mme. Koshetz with Marechal, French cellist, and Boris Kogan, her accompanist.

talented of the younger sopranos of the city, returned recently from a summer at Fontainebleau and her appearance on the Rossini Club program proved of intense appeal.

Other members taking part on this program were Helen Bradbury Barnett, pianist, Lillian Webber Norton, violinist, Anna Miller Korda, violoncellist, Frances Woodbury, violinist, and Marjorie Scribner Holt, and Zilphaetta Butterfield, accompanists.

Four new musicians were admitted to active membership:—Sylvia Rowell, violinist, Sara Silverman, violinist, Phyllis Warwick, pianist, and Margaret Carter, contralto.

Julia Edwards Noyes, president, appointed Martha Hawes Hill chairman of the music for the hospitals, and Ursula Johnston Borstell, chairman of the Music Club magazine subscriptions.

Frances Woodbury reported that the Rossini Orchestral Ensemble would meet as usual at the State Street Parish House. Marion Wentworth Theis, director of the Club Chorus, announced that the rehearsals for that organization would be held at the State Street Parish House.

At the close of the meeting, Mrs. Bremon, assisted by Mrs. Harold Johnson, Charlotte Gunn Roche, Margaret Cloudman, Martha Hill and Mrs. John H. Turner, served refreshments.

The recitals in Frye Hall for all memberships and for the public began Thursday, November 5.

The MacDowell Club began its season the second Tuesday of November. A preliminary meeting, in the form of a social, was held at the home of Mrs. Walter Morong at Falmouth Foreside, the evening of October 24. Mrs. George F. Gould, president, welcomed the members. Beatrice McLellan Richards gave an account of the annual convention of the Maine Federation of Music Clubs held recently at Houlton. Louise Armstrong told of her recent trip to California, where she attended the convention of the National Federation of Music Clubs. Leah Comeau Wyer of New York City, a former member of the MacDowell Club, was a guest.

The Marston Club, one of the smaller of the women's music clubs of Portland, has an interesting schedule for the season. It was organized in 1887, and has retained its original high standards, while keeping the membership limited. This year a chorus, under the leadership of Katherine Ricker Keenan, is being organized. Two reciprocity programs have been planned by the president, Mrs. Gerald P. Clifford. One of these, November 3, was with the Annie Louise Cary Club of Gorham, the other, in January, will be with the MacDowell Club.

The Portland Men's Singing Club has planned two concerts for the season, the first taking place November 3. The Kotschmar Club, composed of men, opened its season November 3.

The Junior Clubs, under able leaders, are also ready for the programs of the winter season. The Junior Rossini Club, Mrs. Joseph Kahill, councillor, is the most prominent, and is preparing a schedule which would do credit to an organization of adults. Music students of high school age are admitted to membership in this club, which is one of the units of the National Federation of Music Clubs.

A board meeting of the Maine Federation of Music Clubs was held in Rockland, October 28. Mrs. E. F. Berry, third vice-president, was hostess, assisted by Caroline Litchfield, director of the Rockland district. Portland musicians present were Mrs. Guy P. Gannett, president of the Main Federation, Julia Edwards Noyes, Mrs. George F. Gould, Agnes Keating, Isabelle Jones, Mrs. S. J. Gaffney, Mrs. Charles B. Carroll, Mrs. Harold D. Johnson, Mrs. Foster L. Haviland, Mrs. Mortimer Bremon, Mrs. Ernest Theis, Louise H. Armstrong, Nellie McCann of Gorham, Mrs. Charles K. Fenderson of Saco, and Mary Bennett of Kennebunk.

Elaine B. Blouin, dramatic soprano, of Springvale, and Wesley J. Lewis, tenor, of Portland, were the winners in the Maine State Finals of the Atwater Kent National Radio Audition October 22. The finals were broadcast from WCSH, Portland. Miss Blouin and Mr. Lewis will compete in the finals of the First District, to be broadcast from WEA, New York, November 23. Winners in this broadcast will compete again in the National Finals, when representatives from each district will be present, contesting for the \$5,000 cash prize and the two-year free tuition offered in prominent music conservatories.

Mildred H. Scott, soprano, of Lewiston, and Clifford H. Ramsdell, baritone, of Springvale, won second place in the Maine Finals. Others taking part were Jeanette LaGeux, Brunswick, Gladys M. Dews, Bridgton, Alphonse Vincent Thiboutot of Brunswick, Frank Murray, Auburn, and Herman Boisvert, Biddeford. The district contestants were given an informal dinner in the Eastland Hotel after the broadcast.

John H. Phillips, son of Mr. and Mrs. James H. Phillips of Beacon Street, and a piano pupil of Florence Haskins Libby, has passed all auditions and tests at the Institute of Musical Art in New York City, and has started his course, preparatory to a career as a solo pianist.

Mabel Berryman, soprano, assisted by Sylvia Rowell, violinist, and Anna Cecilia Carey, accompanist, presented an unusual program before a capacity audience in Saint Dominic's Hall, as one of the opening events of the music season.

J. Daniel MacDonald, pianist, gave a recital in September at the State Street Parish Hall.

Saint Cecilia's Day, November 22, will be celebrated at Saint Joseph's Academy in Deering, with a musicale. In addition to the compositions presented by the students, J. Frederick Mulvenny, concert-singer of Boston (and brother of the British Consul in Portland, Joseph Todd Mulvenny), and Sylvia Rowell, violinist and composer of Portland, with Anna Cecilia Carey, accompanist, will give solos.

ROCHESTER, N. Y.—On October 30 the Eastman Theatre Evening concerts were inaugurated by the Don Cossack Chorus before an audience that well filled the theater and that was most cordial to the singers from the Steppes. Next week's concert (all concerts of this series begin on Friday evenings) will be given by the Rochester Philharmonic Orchestra, with Fritz Reiner as guest conductor, the first of four appearances with this orchestra which Mr. Reiner will make here this season.

On Thursday evening Dr. Howard Hanson and his American composers concert orchestra of sixty-five players presented the first program in the American series of the Eastman School of Music. Kilbourn Hall was crowded to capacity by an enthusiastic audience.

Doris Humphrey and Charles Weidman of New York open the Kilbourn Hall concert series on Monday with a dance recital. Harold Bauer follows in this series, the date of his recital being November 29. Mr. Bauer is one of the most popular artists coming to Rochester and tickets for his recital are already well sold.

At the first evening recital sponsored by the Western New York Chapter of the American Guild of Organists, Nathaniel Dett, the Negro composer and conductor, was the speaker. Mr. Dett explained his motives in the work he is doing in behalf of Negro music. The quartet and chorus choir of Central Presbyterian Church sang many of his compositions in illustration of the talk.

The Rochester Civic Orchestra Sunday popular concerts, begun on October 4, are attracting much larger audiences this year than before. These concerts are given in various auditoriums in different sections of

the city; a few are presented in central locations and audiences at these indicate the large public in the city supporting this civic project.

On November 13 the Matinee series by the Rochester Philharmonic Orchestra was opened in the Eastman Theatre with Henry Hadley as guest conductor. This was Mr. Hadley's first appearance in Rochester. A successful campaign for subscriptions to this series was closed by the Rochester Civic Music Association of which Arthur M. See is executive secretary. Considerable interest has been aroused by the novel policy of bringing guest conductors to direct the orchestra this year. During the past eight years it has been under the direction of Eugene Goossens. This season the orchestra will pass under the batons of six well known conductors; Fritz Reiner, whose place in Cincinnati Mr. Goossens has taken, will follow Mr. Hadley and will return for two other concerts. Foreign visitors include Issay Dobrowen, Russian conductor who comes on January 8, Vladimir Golschmann of Paris, and Bernardino Molinari, already familiar to many concert goers through his successes with several American orchestras. Mr. Molinari will conduct two concerts, on

January 29 and on February 5. Guy Fraser Harrison, familiar to the public of Rochester as conductor of the civic orchestra will present a concert on November 20.

R. W. S.

Alcock Soloist With Detroit Symphony

DETROIT, MICH.—Merle Alcock, contralto, was soloist for the November 5 and 6 symphony concerts. The orchestral numbers comprised Schöenberg's Verklarte Nacht (Radiant Night), the Strauss tone poem, Death and Transfiguration, and Dohnanyi's suite Rurality Hungaria, which the composer conducted here six or seven years ago. Miss Alcock sang the Gluck aria, Divinites du Styx; two Strauss songs, Morgen, and Stanchen, and Schubert's Erlkönig.

Miss Alcock is a familiar artist to Detroit audiences. She repeated former successes on this occasion, singing with full, mellow tone and her usual interpretative power. She was recalled for numerous bows by her appreciative listeners. The orchestra, under the magnetic guidance of Mr. Gabriilowitsch, gave vital and eloquent performance to the instrumental numbers.

B.

"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME COUNT AS THE GREATEST AND MOST IMPORTANT"
—WINTHROP TRYON in The Christian Science Monitor

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long associated with the Worcester Festival. The hotel houses during festival week of each year the current festival artists and the social activities in their honor. It is also rehearsal headquarters. During this year's festival the Daughters of the American Revolution were in convention at the Bancroft, and attended the chief music events. Roy L. Brown, manager, offers to his guests music by the Bancroft Ensemble, made up of Marie Mellman, harp; Helen Woolson, violin; Edith Riendeau, piano; and Ruth Hurlburt, cello, who is also director.

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NEW YORK NOVEMBER 14, 1931 No. 2692

That Asiatic concert is sounding the chief dissonance now in the harmony of the nations.

The rise in the prices of wheat, oil, stocks, and the success of Schwanda at the Metropolitan and Jan Kiepura at the Chicago Civic Opera, show that America is not yet ready to admit that this country is going to the demnition how wows financially and musically.

Words of wisdom are in the article, Music of the Future—for Whom?, on another page of this issue. Every musician should read it and do his share in encouraging Americans to be musical through self-expression. When all of them reach that stage of culture our national tonal millennium will not be far from realization.

An Italian has invented a machine which, attached to the piano keyboard, records the ideas of composers. The device, says the New York Herald Tribune of November 8, "promises an increased output of Italian operas and other musical compositions . . . and prevents the musician from forgetting combinations of notes which he has produced." It is of course clear—to the Herald Tribune—how the contrivance will invent operas and other works and stop composers from remembering the note combinations of others.

Arms and the Tenor

"Juliet Shoots" says a headline, introducing a description of the unwilling lady's reception of a serenade of auto horns. "Juliet Shoots!" It is suggestive and encouraging and inspires the hope that some operatic Juliet may holster a gun under the railing of her balcony, ready for some tenor Romeo whose tones sound like an auto horn. Oh, yes there are such tenors.

A Spoken Elektra

America now has an Elektra all its own without benefit of the German Strauss, a Trilogist all its own without benefit of the German Wagner. The name of the maker of it is Eugene O'Neill, and he is in his way a great master. A pity his way is not the music

way! O'Neill's three part play called Mourning Becomes Electra, is a current hit in New York.

Satan in Luck

The highly effective and amusing modern Gehenna scene in Schwanda is well equipped. It has a typewriter, electric fan, elevator, and other modernisms. But one device is lacking: the newly invented machine for printing music as fast as the composer can create it on the piano. If the Schwanda Hades had this it would be just plain Hell!

Time's Changes in Tone

It is a pity that the viola and the viola d'amore are not more often played in public. Whenever one of the devotees of those instruments elects to give a recital, hearers are impressed anew with the charm of their quiet mood. The public, alas! prefers the brilliant to the beautiful and gives little support to the low voiced instruments. The higher the better, seems to be the popular verdict. Sopranos, especially the coloraturas able to reach two or three octaves above high Q; the tenors with their high dees; the fiddlers rather than the violists, cellists or bassists—those are the favored ones.

Strangely enough, in popular music the high has vanished. The melody is played on the lower saxophones and the trumpets, and there is little above the range of the average human voice. This is an innovation that gives reason for wonder. Not so long ago the melody in popular music was almost invariably played on a violin in the upper octave.

Perhaps, as taste swings from one end of the pendulum to the other, the viola and the viola d'amore will come into vogue again, like the saxophone.

Visual Abstractions

Matthay's new book, about to be issued, has a title that is full of promise, not to say mystery: Epitome and Summary of the Visible and Invisible in Piano Technique. It may be dry science, but it has the sound of romance. A musculo-mystical-musical Arabian Nights.

The invisible? But it seems to the uninitiated that everything that a pianist does that is at all worth while comes from within and is invisible. What holds us tight and taut in our seats during the magic moments of a masterly performance is what the player thinks and what the composer thought when he put his thoughts on paper. A combination of minds, and all—invisible!

That Matthay means anything of the kind one is inclined to doubt. His "invisible" concerns presumably the invisible muscular action that makes the arms and fingers move with retention of freedom through extended periods of intense strain. With the increasing difficulty of musical compositions, and of the power needed to strike a piano key—to swing a hammer against a string—problems have arisen that have demanded scientific solution. That they have been solved is a tribute to the observation and energy not of laboratory workers but of enquiring teachers in their studios. Matthay is one of them.

Music Revival

Under this head the Toronto Globe prints a stimulative and highly optimistic editorial inspired by the success of the Hart House String Quartet (which "has sold out its seating capacity for its entire season's concerts") and the hardly less encouraging reception of other musical offerings. That is indeed evidence of a "music revival."

"There have been," says the Toronto Globe, "large advances in seat sales, with several cases of sold-out houses. The Toronto Symphony Orchestra, the Conservatory String Quartet, and other local favorites, have shared in the advance, while John McCormack and such newer entertainers as the Don Cosack Choir and Lily Pons have attracted large audiences. Not only were the crowds beyond the numbers of recent years, but enthusiasm has been most marked. Staid business men were seen to rise and cheer, and the old fashion of stamping the feet has been revived."

The Toronto Globe finds that "there must be some significance in these changes," and advances the conjecture that it may be "an arousing of deeper feelings, akin to spiritual sensibilities in the general sense of the term."

"Perhaps," concludes this editorial, "we are at one of the turning points in human relations. The war's yeasting era, with its jazz and its perversions, may already be going into the discard, as humanity takes another turn of the road."

America Corners Opera

A strange situation which has apparently resulted in what the great philosopher Nietzsche would have called a transvaluation of values, has arisen in German and Austrian opera houses as a result of the economic depression.

Audiences have fallen off, and it is naturally assumed that the people were forced by dire necessity to deny themselves indulgence in the national pastime. It has been discovered, however, that in Teutonic lands, as with us, it is not impossible to dig into the purse for the price of anything that is really wanted, and when the opera directors afford the luxury of world-famous stars, opera houses are crowded. Instead of empty seats and indifference there are large audiences and enthusiasm.

The result has been the inevitable succession of newspaper editorials, some merely philosophical, some demanding stars and full houses, some warning against the outcome of questionable extravagance. In general there appears to be a feeling of dilemma. Stars with their high cost mean increased deficit even with full houses; and without the stars there is also an ever growing debit in the ledgers.

All of which to us in America can be but disillusionizing. We had always believed that the Germanic races were so highly musical and art-loving that they went to the opera house for the opera, not for sensational interpretation. We have been taught as much, and scorn was spread upon the uncouth, uncultured American public for its neglect of opera except when drawn by the succulent bait of a Patti or a Caruso. And now we find that we are not so bad after all.

We hear whisperings from the cultured lands that we offer their best talent such wages that they over there are unable to obtain the services of the great ones except for a few late spring or early fall "guest" performances. In America, on the other hand, there still is heated argument in favor of the no-star system, which we are told is the very basis of European operatic art.

All of which is, of course, pure nonsense. Great interpretation is an essential to great art everywhere, and the public only shows its good taste, or its good sense at least, in demanding it.

At the same time, one sympathizes with whatever cities of Europe are being deprived of proper interpretation of opera by economic necessity. There are not too many great artists at the present time—perhaps there never are—and those who are here are not there. The more operatic America becomes, the more difficulty Germany is sure to have in maintaining its year-round season; and other countries where there is little or no summer opera will have a hard time maintaining any worth while season.

Mozartean Schwanda

Much has been and will be written about Schwanda, the interesting opera which New Yorkers are now privileged to hear at the Metropolitan. Two features of the production are of particular importance. First, if we are to judge of contemporary German taste from the works heard at the Metropolitan during recent seasons we must imagine a movement toward the broadly comic. We are given Jonny Spielt Auf and Schwanda as samples of recent Teutonic successes. Jonny had a tremendous vogue, and then demised. Schwanda is still holding the boards, and no one can tell how long it will last.

Still more significant is the return to Mozart ideals in Schwanda—its striking resemblance to The Magic Flute—and the almost complete reversal of those same Mozart ideals in much of the vocal writing. As in much contemporary music, one must be cross-eared to listen to Schwanda; one ear listens to the orchestra, the other to the song. Mozart somehow was able to accomplish what present day writers rarely do; he could make a unit of voice and orchestra and yet write counterpoint.

However, Schwanda—but there is a complete, learned (and complimentary) report of it on another page.

Inevitable Fate

Dr. Foster Kennedy, professor at Cornell Medical College, calls man's inherent right to happiness a fallacy and says our only birth guaranty is death. This is fully in sympathy with the way the authors of grand opera librettos treat most of the principal characters.

The Lost Accord

No order of communism will ever make brothers of the man who idolizes Beethoven and the one who adores Schönberg.

VARIATIONS

By the Editor-in-Chief

"A hit, a palpable hit," Giulio Gatti-Casazza is no doubt exclaiming with Shakespeare as these lines go to press.

Schwanda the Bagpiper is meant, of course, and one is glad to concede success to the Metropolitan, which has had such disastrous luck with its new operas of the past few years.

Jaromir Weinberger no doubt is surprised himself at the enormous current vogue of his work in Europe for its plot is naive and farcical based on a Slav fairy legend; and the music nearly altogether employs simple dance and song tunes of Old Bohemian rhythm and character.

Probably its very artlessness is the chief reason for the wide and enthusiastic acceptance of Schwanda. Here one does not have to listen with furrowed brow, strained thought, and ear cocked in puzzlement over the freaks of atonality.

The Schwanda libretto has no psychology or symbolism beyond the frank theorem that it is better for a husband happily married to stay at home than 'midst pleasures and palaces to roam—without his wife. Weinberger's music is as homely and ingenuous in thematic material as the tale it illustrates, and his choice showed the same sound judgment as Humperdinck revealed when he composed the Hansel and Gretel story as an opera.

Like Humperdinck, Weinberger also confined his simplicity to his subject matter, but treated it with the full orchestral means of his period. Humperdinck stopped with Wagner; Weinberger has gone as far as Strauss, Puccini, Rimsky-Korsakoff and Stravinsky. Moreover, Weinberger also harked back to Bach, Handel, Smetana and Reger. In Schwanda it is not only the orchestral idioms that sound familiar; sometimes the themes too suggest old friends like The Bartered Bride, Death and Transfiguration, The Nightingale, and others.

However, Weinberger had at his disposal such a rich store of folk tune to draw from and to imitate that he needed no outside help and it is my belief that when he quoted from other composers he was playing one of the pranks with which his libretto is filled. (By the way, you will find its complete story on page 5 of this issue of the Musical Courier.) Certainly when a composer sets a stageful of persons twirling and weaving absurdly to a tremendous vocal and orchestral fugue, he must be credited with a strong sense of burlesque humor. The funeral and freezing atmosphere of the court of the Ice-Cold Queen is also set forth in harmonies and a march rhythm of parodistic comicality. Several of the songs of Babinsky are ironical in the frank manner of folklore and folk tune. All the music of the Devil and his Major Domo is facetious. The scene of Schwanda's threatened execution is filled with droll and witty turns of theme and orchestration.

Such orchestration, racy, rich, and brilliant (and at no time noisily insistent) is ever present in Schwanda. It falls into the ear ingratiatingly and appeals also through its resourcefulness and transparency. Weinberger has achieved a fine and lovely job in that regard, as he did too with his vocal line which causes the singers no intervallic bewilderment and never requires them to shout against an orchestra playing in another and unrelated key.

When the Schwanda tale requires a song, Weinberger writes one, sometimes in tune and measure as simple as a peasant polka or a lullaby for a child. Polkas abound in Schwanda; marches and waltzes also are on hand.

The songs just referred to may be regarded as "set" numbers in the old fashioned sense, for action stops while they function. Somehow that ancient method does not irritate for it belongs to and with the story. If its childlike antics and homely sentiment appeal to your fancy, you will harbor no prejudice against the *Singspiel* type of operatizing utilized by Weinberger; and on the other hand if you require something not so pre-Wagnerian, there are many drolly orchestral characterizations and a *Leit-motif* here and there, especially the one tagged onto Herr and Frau Schwanda.

Altogether, this opera, without passion or pessimism, filled with laughs, spirit, and tunefulness, is a delightful experience, and its singing and its performance and staging belong to the best matters ever presented at the Metropolitan.

The one thing that seemed strange is that no actual bagpipe or its tonal simulation is heard throughout Schwanda, although with the polka played on that instrument he is supposed to set the whole world dancing, peasants, nobles, and even

Satan himself. The episode in which the Old Boy seizes the reluctant Schwanda's bagpipes and plays the famous compelling polka in atonal distortion is one of the funniest and most musically clever moments in the entire score. You may have a strong suspicion by this time that I fell in love with Schwanda the Bagpiper and consider it a rousing success. Well, I did, and do.

I should mention, too, that the overture to Weinberger's opera is a little masterpiece and the orchestral interludes between the tableaux (there are five of them divided into two acts) comment tellingly on the action.

Departing from the Schwanda premiere one feminine auditor remarked, "This is the first modern opera from which one can go out humming any of the music."

Hanslick was held up for years, and is still held up, as the personification of ignorance and malice because he misunderstood and defamed Wagner and his music when both were comparatively new. The world generally believes Hanslick to have been a snarling addlepate who grudgingly praised Brahms only in order to emphasize the whacks with which he belabored Wagner and his followers, including the militant Liszt and the gentle Bruckner.

However, there is the testimony of Richard Specht (biographer of Brahms), who attended Hanslick's lectures at the Vienna University, but did not know him personally. "What seems incontrovertible is that he was far more honest than people believed and that even his attacks on Wagner were not due to rancour of any sort, but rather to some inner sufficiency; and his condemnation by those who are wise after the event is not without a certain cheapness. . . . Hanslick must therefore have been exactly as he wrote: clever, stimulating, unswervingly amiable, clear headed, cultivated and sympathetic. . . ."

Kind words from Brahms about Hanslick would ordinarily be under suspicion were it not that the great bearded prophet was himself caustic of tongue and pen and not in the habit of salving his friends or placating the critics. Brahms wrote to Clara Schumann about Hanslick:

I cannot help it, but I know few men for whom I feel such a hearty attachment as I do for him. To be as simple, good, benevolent, honourable, serious and modest and everything else, as I know him to be, I regard as something very beautiful and rare. How often has it not been my privilege to find with joyful emotion that he was all these things! And I am all the more entitled to proclaim his immense ability in his own sphere, seeing that we each have such very different points of view. Nevertheless, where he is concerned, I entertain no illegitimate expectations or demands.

The foregoing opinions appear to refute those of Ernest Newman (quoted in an article by Ralph Hill and published in the Sackbut, October, London), who refers to Hanslick as being made up of "equal parts of malevolence and ignorance." Mr. Newman adds that, "to be cursed by Hanslick was, for any intelligent reader of that day, equivalent to a recommendation for any composer. Hanslick was, in fact, the most colossal ignoramus and charlatan that has ever succeeded in imposing himself on an editor as a musical critic."

As a matter of fact, Hanslick studied composition thoroughly under Tomaschek, famous Prague teacher, and aside from his writing of books and newspaper and magazine reviews, lectured for many years on musical history and aesthetics at the Vienna University, where he became in turn professor extraordinary and full professor (1870). His books, especially *Vom Musikalisch-Schönen*, went through numerous editions and were translated into many languages.

Some present day critics have written against contemporary composers more personally and violently than Hanslick contra Wagner. Yet, when such twentieth century reviews are read in the future, it is less likely that posterity will say "What jackasses, those critics" than that it will ask, "Who were those composers?"

"There is no unemployment," was whispered to me at the Juilliard-Musical Art Orchestra Concert, "for the drummer in Ravel's Bolero."

New York has reason to be proud of its two great music schools, the Juilliard and the Musical Art, now in artistic affiliation and housed in the same edifice, part of it added recently and formally inau-

gurated last week with a series of social and musical functions whose details are recorded on another page of the Musical Courier.

These two institutions are not money making projects and draw existence and maintenance primarily through funds established by Mr. Juilliard and Mrs. Loeb, both deceased, and both sincere lovers of music with the philanthropical desire to furnish opportunities for the artistic development of talented young musicians.

The performances given at the inauguration series were ample evidence that the intentions of the founders of the two schools are bearing rich fruit under the discriminative guidance of their directors and the imposing staff of instructors.

From the Juilliard and Art Institutes already have come graduates who are taking serious and useful places in American musical life and there will be more as the years go on. Together with the Curtis School in Philadelphia and the Eastman Conservatory in Rochester, the two New York undertakings combine to form a great quartet of privately endowed centers of musical learning. Add the best of the other large schools in New York, in Chicago, Boston, Philadelphia, Cincinnati, Minneapolis, Baltimore, Cleveland, and those connected with the colleges and universities, and there presents itself a picture which makes for a secure future in the legitimate and successful development of musical talent in America.

Erich Kleiber has some interesting and exclusive information about Alban Berg, composer of *Wozzeck*, to be done here November 24 by the Philadelphia Opera.

Berg's mother was English, his father German. It was Mrs. Mahler, widow of Gustav, who asked Kleiber whether he would devote a couple of hours to examining the opera score of a young and unknown composer. Kleiber granted the request, and in that way became acquainted with *Wozzeck*, and insisted on its premiere production at the Berlin Opera, although the Intendant said, "If we give that monstrous work we shall be compelled to close up shop." The answer of Kleiber was final and cataclysmic: "We'll do *Wozzeck* if it costs me my job."

While Kleiber was rehearsing the Berg score in the main auditorium, Schillings was drilling a revival of *L'Africaine* in a smaller chamber upstairs. He listened to some of the *Wozzeck* music and remarked to Kleiber, "Come to my rehearsals and hear some real music."

Berg, living in poverty in Vienna, could not afford to attend the Berlin premiere, which, by the way, was roundly hissed. Not until the seventh or eighth performance (successful by that time) did the composer put in a surreptitious appearance at the Berlin Opera. He traveled third class and sat in the top gallery of the theater. When Kleiber asked him why he did not make himself known and apply for a parquet seat, Berg replied: "My music sounds better from the top of the house."

After Kleiber played *Wozzeck* excerpts at a New York Philharmonic concert last year, he wrote to Berg about their success. The composer answered: "Excellent; thanks. Not half so important however as my new Ford, of which I am inclosing a picture. See the four windows, front and back, and all the doors."

Kleiber says that Berg looks like Oscar Wilde; "pale, transparent complexion; long, sensitive hands; painfully shy and modest demeanor and bearing."

Another new composer discovered by Kleiber is Herbert Windt, German, thirty-five years old, whose *Andromache* is to be premiered by the conductor at the Berlin Opera in December. "As a youth Windt was in the war," says Kleiber, "and had almost his entire face shot away. It has been plastically restored but remains distressingly strange. Windt is very poor and lives in a hut colony near Berlin. For a long time he and his wife (whom he married just before he went to war) were dependent on food supplied by friends. When the Universal Edition agreed to publish *Andromache* recently, the head of the establishment advanced 2,000 marks to Windt, who now feels himself rich."

Kleiber regards the opera as very strong material in the ultra modernistic manner.

Dr. Karl Alwin (husband of Elisabeth Schumann), conductor at the Vienna Opera, is a close friend of Richard Strauss, and imparts some news about that composer's current activities, published in the New York Herald Tribune of November 8:

His new opera, *Arabella*, will be given in November, 1932, in Dresden, which has seen all the premieres of the Strauss operas, but one. Contrary to rumor, *Arabella* bears

little resemblance to the Rosenkavalier. Although the scene of the new opera is also in Vienna, it is the Vienna of Franz Joseph in 1860; the so-called "fiacre period." The plot tells of a father with two daughters, the one, Arabella, pulchritudinous and sought, who is his favorite, and Sdenka, who is the Cinderella of the family. The father, in order to be sure that Arabella will be the first to be married, dresses Sdenka as a boy. The complications which ensue when Sdenka casts off her masculine attire to assume the dress befitting her sex in order to keep a rendezvous intended for her more favored sister are, according to Dr. Alwin, both daring and witty. There will also be a waltz in the third act of Arabella, and the composer has made use of Czechoslovakian themes in the second act.

Strauss has also completed two movements of a four-movement symphony. The new work will be the first in this form by the composer to be without title or program. His early symphony, though classic in form, was programmatic in character and was labeled *Aus Italien*. Mme. Schumann will also introduce a new cycle of seven Oriental Songs on her later programs during her present American tour.

Foreign Minister Dino Grandi, of Italy, is on his way to visit President Hoover for some informal conversations. It is to be hoped that Signor Grandi will not ask our Chief Executive what he thinks of recent Italian operas, Casella's symphonic compositions, and the conducting of Toscanini.

There have been twenty Depressions in American history, including those felt by the audiences at the Metropolitan Opera performances of Fra Gherardo and The Sunken Bell.

Sometimes news travels in a roundabout way. A letter received from Dresden has this postscript: "I hear that your Chicago Civic Opera is to give the entire Nibelungen Ring next year." This department has not heard the news but would be glad to have it confirmed by the C. C. O.

An advertisement in the New York Times of November 1 sheds encouragement on the unemployment situation:

VIOLIN TEACHER WANTED
By young man. State price.
H 162 Times.

Then, too, in the same issue there is a mystifying advertisement in which a singing teacher offers "part vocal scholarships." What is part vocal? And where is the student supposed to get the rest of his vocal?

These are days of change and shift and you must step lively and think fast to keep up with the world's procession. A few years ago the bankers advised our citizens to save money; now they advise them to spend it. In 1918 war was ended forever; in 1931 Japan and China start a new war. Within the past decade Stravinsky's music was a banner attraction on any symphony program; today, how often are his works heard? Up to last season the Metropolitan refused to broadcast on the air; very soon that august institution will do so. Richard Strauss, once an "anarch of art," is at present revered as its most gifted dean. Conductors used to retain a post until it tired of them; now they decline to remain in any one place for more than a few weeks at a time. The movie orchestras play Wagner, and Tauber gives a Lehar recital. Anita Colombo is not desired to direct La Scala and Ethel Leginska is engaged to direct opera comique. Pianos go out of the homes and radios come into them. Prima donnas formerly gave testimonials to tooth paste; now they sing its praises. Yes, yes, it is a marvelous and moving universe.

And thereby is suggested the remembrance that in one of Mahler's symphonies there is a song called *Der Himmel hängt voller Geigen* (Heaven Is Hung Full of Violins). Now, according to the Vienna correspondent of the New York Times (November 8) over 3,000 violins are hanging in the pawnshops of the Austrian capital, the result of depression among the amateur and professional players of that instrument.

On the reverse side of the advance list (November 15 release) of the New Columbia Records, there is an advertisement of the Columbia Dry Cleaner and Washer, and the Columbia Dry Cleaning Fluid, "new household utilities and fast moving items that are already making a nice profit for dealers and causing their sales figures to climb."

If you are interested further in the matter, you may listen in on the special broadcast programs featuring the Columbia Home Dry Cleaner.

At a recent Edison commemoration service in South Orange, N. J., reported by the New York

Evening Post, that paper says "a well known violinist played." What has he done to deserve anonymity?

A volume called *The Art of Shooting*, comes to this desk. Possibly a compliment, more likely, a threat. At any rate the book is safer in the hands of a critic than in those of the artists.

Near Worms, in Germany, scientists are excavating for the bones of the legendary hero, Siegfried. When found, a new estimate of Wagner's music is sure to be formed.

LEONARD LIEBLING.

TUNING IN WITH EUROPE

John Goss, baritone and wit, publishes in the Musical Times what he calls, *Advice to Singers: Written After a Supper of Boiled Lobster and Pork Chops*. His "advice" is to the budding vocalist about to "embrace" the profession after some local triumph as an amateur, and is offered as from "one who has been through the mill." It is splendid advice, and even though it may be misunderstood by the young Hopefuls, it will give pleasure to others who have traversed the w. k. mill. A few quotations will therefore not be amiss.

"The sooner you learn that music is not an art, but a job and a career, the sooner you will approach success," says Mr. Goss in closing his remarks about the choice of teachers, and then continues:

"Your next concern should be that of acquiring a big voice. The French have a proverb to the effect that it is not the bird with the largest beak that sings the sweetest song. Don't be misled by that sort of cleverness. It may be well enough for the French, but it won't suit us; besides, continental conditions are not ours. No French or German singer could conceivably have made the strange remark that was addressed to me recently by a well-known English baritone: 'I have done nine Messiahs this Christmas,' he said, and although I was not at first surprised, I was even less surprised when I realized what he meant. The significance of this incident lies in the fact that next perhaps to football and greyhound racing, oratorio may be considered the most popular of our national pastimes. Thus, it must be quite obvious that if you are to become a successful English singer, you must become a successful English singer of oratorio."

Oratorio being less in fashion in America than it is in England, our readers will be more interested in the next bit of advice—on conquering the concert stage.

"To begin with, you must learn one or two of 'the good old stand-bys.' If you are a tenor you must know *Come into the Garden Maud*, and *Onaway, Awake, Beloved, Vesti la giubba*, *The Flower Song*, and *Lend Me Your Aid*; if a soprano, *Caro nome*, *Ah fors e lui*, the *Waltz Song* from *Tom Jones* and *One Fine Day* are indispensable. As a baritone you will not get far without the *Prologue* to *Pagliacci* and *Eri tu*, and perhaps you might bear in mind *Even Bravest Heart*, *The Toreador Song*, and the *Credo* from *Othello*. And a contralto—well, what do contraltos sing, anyway? Oh, of course, *O don fatale* and *Softly Awakes My Heart*. Orchestral parts for a band of any size can be purchased or hired for all these songs, which makes them suitable both for miscellaneous and orchestral concerts. It has been suggested that engagements may accrue if you study these arias with well-known conductors or their wives. This I cannot believe to be true. . . ."

Having thus acquired the "heavy artillery" of his attack on the profession, the young artist is advised to busy himself about his hand-grenades, Mills bombs, and poison-gas:

"This is fairly simple, for numbers in this final category will be supplied to you free of charge by the more enterprising publishers. Some, it is said, will even pay you for singing them. There is little need for me to advise you as to your choice of songs in this genre. For the tenor there are the conjunctive songs and rhapsodies about 'you'; for the soprano, studies in British flora and fauna; for the contralto, God, home and the cradle; for the baritone and bass, philosophical tramps, faithless but lovable sea-dogs, and the denizens of all the English counties west of Oxford and south of Birmingham. The annoying thing about songs of this class, you will find, is that in some cases their popularity soon wanes, which means that every ten years or so you will have to acquire a fresh batch. This is a nuisance, but every profession has its difficulties and drudgeries, and besides, you will have all your mornings free for such irksome but necessary tasks."

Being completely equipped in the art itself, it is, according to Mr. Goss, equally important to conform to the conventions in other respects:

"Contraltos should make good mothers, and as soon as possible be known as 'Madame'; sopranos, for some reason or other, are likely to be more popular if, for professional purposes, they pretend to be single. A tenor who is not facetious, and does not look upon his high C as of slightly more consequence than the British Empire, will come to be looked on as something of a freak. Baritones should cultivate the 'suburban hearty' manner, and play golf. In your opinions on life, politics and religion, you would do well to emulate the sweet reasonableness of the Vicar of Bray, and reflect as far as possible the views of those whom you may happen to be with at the moment. It is of no professional use to you to be argumentative or to hold positive views."

Then, of course, one must spend time and trouble on personal publicity; for this will be of greater

value than public recitals and newspaper advertising. For instance:

"You should leave a photograph of yourself, suitably inscribed, at every private house you visit in your travels, and it would be as well to send Christmas cards and reminders of your existence and continued success to everybody who has the remotest connection with concert-promoting. No one can resist the flattery implied. And you must sign autographs until you drop."

About recitals in big cities, says Mr. Goss, "it is important to remember that their purpose is not to give pleasure, but to get press notices. The difficulty is to know what to sing. If you don't sing anything new, the critics may not come; if you do, they will come and write about the new songs but not about you." However, when you do get press notices, the great thing is to "edit" them:

"This is a ticklish business and requires some practice, but after a time you will not find it impossible to make the most damning criticism read like a paean of praise. After dealing ruthlessly with clauses that begin with 'but' or 'on the other hand,' you will make an attractive little pamphlet of what remains, and scatter it broadcast."

There is much more of such excellent counsel, but space forbids. Sufficient unto the day is the advice thereof. C. S.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instruments:

Ossip Gabrilowitsch	\$100
Harry Weisbach	10
Dimitri Tiomkin	20
Ernest Hutcheson	100
Mrs. H. H. A. Beach	5
B. F. Gilbert	1
Vera Brodsky	5
L. Menken	1
H. L. Hauser	1
Viva Liebling	2
Vilonat Studios	100
Mrs. Charles H. Bruckman	2
Madame X	5
Dora	5
G. H. Kind	2
M. C. Goodman	5
C. Hart	1
Student Collection	4
Viennese	1
George Deutsch	2
George Schencker	15
"Subscriber"	5
Corinne Seeley	1
J. Harris	1
Student Collection	9
F. T.	2
Beethoven Lover	10
Carl Schmidt	1
Giuseppe Longo	5
Piano Student	1

Total \$422

No individual is authorized to solicit and receive money for the Musical Courier fund in aid of the Vienna Gesellschaft der Musikfreunde. Checks or money orders for that purpose are to be made out to the order of the Musical Courier and sent to this paper.

Starring the Choirs

Artistic advance in popular theaters has been so marked that no surprise should be caused to learn among the "artists" engaged to perform at Roxy's are a number of choirs already well known in the concert world. We need cast back in memory but a very few years to realize what extraordinary progress has been made. Public taste has developed along lines little dreamed of, and culture is reaching down into the common crowd.

The initiative of theater managers that has brought about these results has not been philanthropic but is animated by hard business sense. No doubt there has been realization of the impossibility of progressing further along old lines. A change has been sought, and it has been deemed worth while to educate the public to accept this change.

It is all good for art, and serious musicians must rejoice.

What's in a Name?

English as she is wrote, and spoke, no doubt, has invented a new term for an old Broadway type. The operetta in its evolution stepped down a peg and became comic opera, then another descent and it was musical comedy, and now it has become merely a "musical." Not that it is always musical. Far from it! Any kind of a show with music now is, in Broadway parlance, a "musical."

Accord and Discord

Among MUSICAL COURIER Readers

Another Anderson

New York City,

To the Musical Courier:

May I enter a general disclaimer to the authorship of the letter by one "Walter Anderson," which was picked up by you from the New York Sun and editorialized upon in your last issue! The palpable ignorance of that letter and its senseless remark about Stravinsky were beneath notice, were it not for the fact that a paper of the honorable traditions of the Sun printed it, for some mystic reason.

Some years ago, when I was identified with the International Composers' Guild and contributing articles to the music press, I had occasion to incorporate into my signature the middle initial "V," in order that the concert manager, Walter Anderson, and I could preserve our separate identities. We issued a statement to this effect to the Musical Courier, where it was duly printed.

The aforementioned concert manager was known to you and to the writer as a man of some sense, and like Caesar's wife is above suspicion in this distasteful incident. Just who the individual is who sent the stupid effusion to the Sun I do not know, but he has already received more consideration and space than desirable.

Very truly yours,
WALTER V. ANDERSON.

Dancing Interprets Music

To the Musical Courier:

I am afraid your reviewer entirely missed the point in reporting upon the Synchronic Demonstration at the Denishawn Studio recently. She pointed out that "a finished musical work of art has no need of the dance to interpret it and that any attempt to do so is bound to be merely a super decoration, and an unnecessary extension."

May I be permitted to point out, without discussion of this opinion, that the function of the synchronic method is neither interpretation nor decoration. It is educational pure and simple: the coordinated training of the

body, rhythm, and musical feeling and response. It is the growing child we are considering in this particular part of our work, not the finished art product. Whatever the audience gets out of the action is neither here nor there. There is no question that the child develops a facility for hearing music and realizing its dynamics in this type of training. Evaluation upon any other basis is obviously irrelevant.

Very sincerely yours,
W. M. H. BRIDGE,
Director.

MUSICALES

Bruno Huhn Holds Reception

Bruno Huhn held a reception on the afternoon of November 1 at his home in the Osborne, New York. Arturo de Fillipi, tenor, sang several of Mr. Huhn's songs, including the cycle, *Love's Triumph*, with words by Charles Hanson Towner; also, *I Arise from Dreams of Thee and Courage*. Mrs. Middleton Borland, assisted by Mrs. Harrison Shedd, poured tea. Some of those present were: Mr. and Mrs. McClelland Barclay, Dr. and Mrs. Van Alstyne Cornell, Mrs. William C. de Mille, Cosmo Hamilton, Dr. and Mrs. Louis Fangeres Bishop, Watson Washburn, Mrs. Ethelbert Nevin, Cyril Ward, Dr. and Mrs. James T. Pilcher, Mr. and Mrs. Miles Charlock, Mrs. Henry Dater, Dr. Edgar Sampson, Miss Sampson, Charles Augustus Frank, Dr. and Mrs. L. F. Bishop, Jr., Mr. and Mrs. Earl Hastings, Dr. and Mrs. John Lawrence Kelly, Clarence Levi, Mrs. Chester Overbaugh, Mr. and Mrs. James Gilfoyle, Dr. Minot Simons, Mrs. Thomas Preston, Dr. Willard Travell, Mrs. Alfred Motley, Mr. and Mrs. John J. Tenney, Helen Horton, Mr. and Mrs. John Hewitt, Agnes Hewitt, the Rev. Olin Scott Roche, Dora Gilbert, Hester Hosford and Mrs. Frank Washburn.

Vera Nette's Musicales-Tea

Vera Nette, vocal teacher, gave a musicale and tea in her New York studio on October 25. Miss Nette presented her artist-pupils, Winifred Welton, Gladys Haverty and Al Egelson in a delightful program of songs and arias. Many prominent and distinguished artists and musicians were present: Florence Foster Jenkins, president of the Verdi Club; Mr. and Mrs. Harold Morris, pianist-composer; Rafael Diaz, tenor of the Metropolitan Opera Company; Mme. Colombati, Mary Stuart, Scottish soprano; Herman Newman, pianist; Mollie Croucher, Catherine Carey, and pupils of Miss Nette from her studio and New York College of which she is a faculty member.

Blanche Yurka Gives Reception

Blanche Yurka, the actress, gave a reception at the Barbizon Plaza, New York, on the afternoon of November 9 in honor of Bogia Horská, Czech-Slovakian opera singer, who is to make her American debut in recital on November 15. Many prominent musical and theatrical people were present.

Publications

ORGAN

Scherzo on In Dulci Jubilo, by Frederick H. Candlyn.

This old-time Christmas chorus, sung frequently by the Westminster Choir, is the theme for the effective setting for organ by Candlyn, English organist, now of Albany, N. Y. Starting with the opening melody on the pedals, it continues interestingly, with varied harmonization, attaining effective climax and close. (Oliver Ditson.)

INSTRUMENTAL

Singing Strings, by William B. Coburn.

This is an attractive series of arrangements of old-time melodies. The pieces are uniform throughout, simple and practical, being for solo violin, three other violins, of which the third may be replaced by a viola, and cello ad lib. There is a piano accompaniment, and the music may be played by the solo violin and piano, or with any number of available strings. There are at hand ten compositions with the following titles: Song of India, Rimsky-Korsakoff; Dark Eyes, Gipsy Folk Song; Serenade; Drigo; Las Golondrinas, Serradell; Aloha-oe, Hawaiian Song; Silver Threads Among the Gold, Danks; Heart Songs, Fantasie; Two Guitars, Russian Gipsy Song; Estrellita, Ponce; and Suwanee, Foster Fantasie. (Belwin.)

The Witch of Brocken, by Louis Gruenberg.

The Witch of Brocken is a school opera in three acts based on a fairy story by Emil Ferdinand Malkowski. Seeing this name on the score, the reviewer rubbed his eyes and looked again. No mistake. There it stands, Louis Gruenberg, noted for his modernism, president of the American Section of the International Society for Contemporary Music, composer of *Daniel Jazz*, the *Enchanted Isle*, the *Jazz Suite*, *Jack and the Beanstalk*, and many other such works.

The Witch of Brocken is marked Opus 1, which perhaps accounts for it. For there is nothing modern about this school opera, though the hand of the skilled and gifted musician is evident enough. Everything is well planned, well made. The tunes are charming, there are many expressive bits of musical mood and color painting, and the work is evidently destined to win a sure and lasting success. (Birchard.)

Quintet for Piano and Strings, by Henriot Levy.

The work of a real musician. Mr. Levy knew full well that a piano quintet must have the individual instrumental interest which is the result of counterpoint, yet his counterpoint is of the unconscious kind that in constructing, steadily stimulates and intrigues.

It is not easy to place Mr. Levy's harmonic feeling. Not that it is reminiscent; far from it. It is a personal "colorit" and yet because of its fluidity and a certain racial, characteristic suavity, one might venture to term it Polish.

That the piano part, slightly chromatic, is replete with idiomatic and personal nuances

might have been taken for granted from the outset. But that the composer knew so well how to bring into effect the timbres (according to their registers) of the viola and the cello, shows that this pianist did not compose at the keyboard.

"Propriety for all countries," says the publishers' misprint on the copyright page. A felicitous slip, yet a truthful statement, for this is eminently clean and honest craftsmanship and the present reviewer's admiration is all the greater for one who can teach piano assiduously as does Henriot Levy the composer; live in a country where music-tinkers reap quick and big profits and where neither knowledge nor construction is demanded in writing oozeful melodies; and yet who builds a work which should quickly and generally be given at least a hearing wherever ensemble musicians can combine.

The playing of this quintet lies along fairly average lines. There are no inordinate technical difficulties or rhythmic complications.

How many American chamber-music organizations have risked the baptismal fire with this quintet; or will a visiting European quartet courteously assault the front-line intrenchers and invite the pianist-composer to participate in the production of his work? (Breitkopf & Härtel)

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 14

Intimate Concerts for Young People, Barbizon Plaza (M).
Wiener and Doucet, two piano, Town Hall (A).
Richard Tauber, song, Carnegie Hall (E).
Ukrainian Trio, Town Hall (E).
Miriam Marmein, dance, Washington Irving High School (E).
Frances Cary Hall, piano, Steinway Hall (E).

Sunday, November 15

Philharmonic Orchestra, Carnegie Hall (A).
William O'Donnell, song, Town Hall (A).
Harry Katzman, violin, The Barbizon (A).
John McCormack, song, Carnegie Hall (E).
Harold Bauer, piano, Town Hall (E).
Sophia Delza, dance, Guild Theatre (E).
Bogia Horská, singer and discuse, Plaza (E).

Monday, November 16

Barbara Blatherwick, song, Steinway Hall (A).
Sidney Sukoenig, piano, Carnegie Hall (E).
Bethoven Association, Town Hall (E).
Paul Kochanski, violin, American Women's Association (E).

Tuesday, November 17

Philadelphia Orchestra, Carnegie Hall (E).
Rafael Mertis, piano, Barbizon-Plaza (E).
Gladys Hahn, song, Barbizon-Plaza Salon (E).
Elisabeth Thomas, song, The Barbizon (E).

Wednesday, November 18

The Diaz, Wednesday afternoons, Waldorf-Astoria.
Philharmonic Orchestra, Carnegie Hall (E).
Swastika Quartet, Town Hall (E).

Thursday, November 19

Haarlem Philharmonic Society, Waldorf-Astoria Hotel (M).
Artistic Mornings, Plaza Hotel.
Boston Symphony Orchestra, Carnegie Hall (E).
Margaret Valdi, song, Town Hall (E).

Friday, November 20

Philharmonic Orchestra, Carnegie Hall (A).
Albert Spalding, violin, Carnegie Hall (E).

Saturday, November 21

Philharmonic Orchestra, Carnegie Hall (M).
Boston Symphony, Carnegie Hall (A).
Russian Symphonic Choir, Town Hall (A).
Clarence Adler, piano, Town Hall (E).
Brossa String Quartet, Washington Irving High School (E).
Elisabeth Schumann, song, Institute of Arts and Sciences (E).

Sunday, November 22

Friends of Music, Metropolitan Opera House (A).
Geraldine Farrar, song, Carnegie Hall (A).
Abbie Mitchell, song, Town Hall (A).
Gitta Gradova, piano, Town Hall (E).
Manhattan Orchestral Society, Waldorf-Astoria (E).
Lida Santelli, song, Steinway Hall (E).
Sophia Delza, dance, Guild Theater (E).

Monday, November 23

Guila Bustabo, violin, Town Hall (E).

Tuesday, November 24

National Orchestral Society, Carnegie Hall (E).
Musical Art Quartet, Town Hall (E).
Katherine Tift Jones, monologues, Barbizon-Plaza (E).
Blanche Gaillard, piano, Barbizon-Plaza Salon (E).
Doris Humphrey and Charles Weidman, dance, New School of Social Research (E).

Wednesday, November 25

New York Sinfonietta, Town Hall (E).

Thursday, November 26

Philharmonic Orchestra, Carnegie Hall (E).

Friday, November 27

Philharmonic Orchestra, Carnegie Hall (A).
Ruth St. Denis, lecture, Town Hall (E).
Victor Chenkin, Guild Theater (E).
Szigeti, violin, Carnegie Hall (E).

VISITORS' REGISTER

The following out-of-town visitors registered at the Musical Courier offices last week:

Beatrice Desfosses, Toronto, Ont.
A. B. Patmore, Reno, Nev.
Pierre Gallice, Paris, France.
David Garfinkel, Toronto, Ont.



WHO SAYS WE ARE NOT A MUSICAL NATION?

Los Angeles Not Discouraged Over Season's Opera Deficit

Olympic Games Next Year Likely to Attract New Patronage,
Many Believe, Although Plans Are Still Uncertain—
Varied Concert Programs Attract—Opera at
Hollywood Civic Theater

LOS ANGELES, CAL.—Various plans are under consideration by the executives and guarantors of the Los Angeles Grand Opera Association for the coming year. Although a loss was sustained also this season, about \$32,000 for the series of nine performances held last month, temporary discouragement among individual members of the board and guarantee committee will not prevail over the general feeling that the community cannot afford to forego lyric drama on grounds of culture and civic prestige.

Los Angeles will be the scene of the Olympic Games next summer and a large number of people are expected to remain here for the autumn, if not for a longer period. They are being considered as potential opera patrons. If easterners, they will not wish to forego this form of relaxation; if from the middle-west, it will be a novelty.

In view of the prevailing business conditions, however, no official decision is forthcoming that Los Angeles will declare an opera "moratorium." Whether or not Los Angeles will collaborate with San Francisco on an inter-city artist-booking basis, the northern community will proceed with plans. In any case, no date can be set for any eventual Los Angeles season, because the San Francisco series is to inaugurate the new opera, nearing completion there, during the last third of the year.

Your correspondent, however, has come into exclusive possession of some interesting figures regarding the nine performances given here from October 2-17 at the Shrine Auditorium. In round figures, 40,000 persons attended, one rendition taking place every two or three days in most instances. It is likely that future seasons may be held again at the Philharmonic Auditorium, which contains 2,700 seats as compared with the 6,500 of the Shrine. The latter, built for fraternal drills, is much too large for lyric drama. Its enormous stage requires a large crew of attendants, which is costly, and the nightly rental of \$1,000 alone bulks large in

any budget. The budget itself was set at \$152,000 and it speaks well for the general directorship of Gaetano Merola that total costs remained about \$3,000 below that figure. The actual loss of \$32,000—San Francisco was short by \$3,000 more—is covered by a group of 100 guarantors. Relatively speaking, the loss was higher last year, when on an \$184,000 budget (for the same number of performances) \$22,000 was lost, although last year's box-office receipts averaged \$18,000, compared with \$13,500 last month.

Nothing can be foretold regarding next year's repertoire. It is very likely, however, that Wagner's Mastersingers will be repeated, the policy of the association being to "encore" at least one or two principal successes. That would mean a return of Friedrich Schorr, whose Hans Sachs is still a subject of conversation. It is not betraying a secret to say that Rosa Ponselle is among the hoped-for stars. She has been desired for opera by her large concert following for several seasons. The same applies also to Lily Pons, though the French woman has been heard here only via the radio. Director-General Gaetano Merola, however, is entirely non-committal. He may import some European artists, and use some prominent free-lances, not on the Chicago or Metropolitan rosters.

PRO MUSICA STARTS WINTER SEASON

Events of the young season are beginning to crowd each other. Pro Musica, enjoying this winter the impetus derived from the presence of Mr. and Mrs. E. Robert Schmitz, sponsored the initial program of their series. It featured the Japanese Chamber Music Society, headed by Seifu Yoshida. Nearly 1,000 persons crowded the Buddhist Temple. There is a likelihood that the Nipponese artists will be heard a second time next month.

ROLAND HAYES HEARD

Roland Hayes, accompanied by Percival Parham, appeared under the Behymer ban-

ner recently at the Philharmonic Auditorium.

THE FRIDAY MORNING PROGRAM

Sound and color have been combined by John Claire Monteith, baritone, and Edward Langley, the desert painter, in a Friday Morning Club program. Mr. Monteith sang music of the out-of-doors, Mr. Langley showed desert paintings, coloring of which he varied by certain lighting effects played on the canvases from a "frame." The results were nothing short of extraordinary and resembled astoundingly the play and light and color which makes the California Southland country so enchanting to observant eyes.

OPERA AT THE HOLLYWOOD CIVIC THEATRE

Encouraging patronage was accorded also the Hollywood Civic Theatre which fosters a "little opera" company under Aldo Franchetti, on a basis similar to Little Theatre enterprises. The first production was devoted to The Barber of Seville. Maestro Franchetti reset the orchestra for piano, wind and string instruments. The cast included Edward Novis, Eva Leoni, Juan Martinez, Douglas Beattie, Cosmo de Acosta, Lawrence Ipsen, Serin Mangurian, Beryl Maxwell and Peter Cavanagh.

PHILHARMONIC ORCHESTRA

Now that the Philharmonic Orchestra started also its Sunday series, it may be said that the winter season is fully under way. The fifth symphony of Beethoven, excerpts from Wagner's Tristan, the Handel Water Music and the D minor Toccata and Fugue of Bach formed an auspicious premiere program. Conductor Arthur Rodzinski again dispensed with using a "stick." Incidentally, there is a possibility of the concerts being changed to Saturday evenings. Sunday afternoon weather here is too alluring and there is one automobile for every third person in this state. B. D. U.

Paul Longone Returns

Paul Longone, impresario, whose operatic season at the Dal Verme in Milan this fall was most successful, is in New York.

Concert Management Annie Friedberg Notes

Florence Leffert, soprano, who gave an all-American program on November 1 in Town Hall, New York, was immediately engaged for a similar concert at Lawrenceville, N. J., on November 21. Fay Ferguson, pianist, is to be the soloist at the Sunday

and accompanist for singers and organizations until the outbreak of the World War.

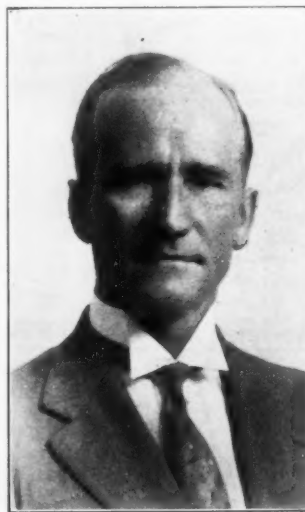
During the war, Mrs. Gold spent a year in France with the A.E.F. as an entertainer. In 1923 and 24 she returned to France with the De Reszke School as accompanist and assistant to Oscar Seagle with whom she has been associated in New York.

MME. HAGGERTY-SNELL

Jane Alexander, soprano, gave a short recital at the Haggerty-Snell studio, singing among other songs At Dawning and The Lilac Tree. Her teacher prognosticates a future for the young singer.

ANNA E. ZIEGLER

Edith Nichols, manager of the School of Musicianship for Singers, Anne E. Ziegler, director, announces the first Song Festival, Barbizon-Plaza Salon, New York, November 22. Several unknown young artists will appear, introduction of singers to American audiences being one of the slogans of this school.



FREDERIC WARREN

has reopened his New York vocal studio. Mr. Warren proposes to give private and class lessons, the latter to be held evenings for the convenience of those who cannot attend during the day.

STUDIO NOTES

PEARL ADAMS

The Pearl Adams voice studio opened November 1, other activities interfering with an earlier opening. Young artists studying with her are heard over the radio, among them Lucie Harang, who appears regularly with the Barrere Symphony. With Miss Adams' regular voice teaching, coaching and building of radio choruses she combines directing the Empire State Women's Orchestra. She has just issued a new group of songs for children.

BESSIE CLAY-KÜZDÖ

Bessie Clay-Küzdö, teacher of voice, before reopening her present New York studio, spent five years in France and Italy studying with such masters as Borgatti, Malatesta, Pandolfini, Maugière and Jean de Reszke. "Seeking primarily a knowledge of the tradition and style of these authorities," says Mme. Clay-Küzdö, "I also acquired fluent use of the languages for perfecting vocal diction. My first care in teaching, however, is to bring the voice itself, through correct

breathing, tone production and resonance, to its highest interpretative perfection. No enduring, artistic superstructure is possible without a solid foundation in technic. I specialize in repairing lost or impaired voices. For in my opinion age, or other impediments easily can be overcome with the cooperation of the pupil."

Before Mme. Clay-Küzdö's prolonged stay abroad she founded and directed the New York Institute of Music, with large dormitories for out of town pupils. As a result, she has many pupils in professional life in different parts of the United States.

V. DE CRESCENZO

Giulia Bergamo, soprano, pupil of V de Crescenzo, gave a recital at Pythian Temple, New York, assisted by Alda Astori, pianist; Salvatore de Stefano, harpist, and Giovanni Camaiyari, tenor.

Miss Bergamo revealed talent and promise. Nervousness marred her interpretation of the delightful Donaudy songs.

The pianist gave evidence of a warm temperament in her well played numbers: Malaguena of Lecuona; Chopin's Nocturne in C sharp minor and the Toccata of Cosello.

Mr. de Stefano, with his usual artistry, delighted with selections from Zabel, Debussy and two of his own.

Mr. Camaiyari was heartily applauded and deservedly so.

The evening closed with several Neapolitan selections sung by Miss Bergamo who made a definite impression on her audience.

PAULINE GOLD

Pauline Dobson Gold, organist and concert accompanist, who is now located in New York, is available for concert accompanying and a limited number of pupils for coaching. Her wide experience as organist, coach, and concert accompanist, and her knowledge of song literature, particularly the French repertoire and German lieder, are of value to serious students of singing.

Mrs. Gold received her musical education in America and Europe. After her graduation from the Beethoven Conservatory in St. Louis, she went to Berlin for further study in piano and from there went to Paris to study with the organist and teacher, Alexandre Guilmant.

During her stay in Paris, in addition to her studies with Guilmant and study of French, she accompanied many singers in concerts and salon musicales, principally among the French and Spanish nobility.

After two years study she returned to America and continued her work in St. Louis and New York as organist, recitalist



Photo by Charles R. Steindl

BESSIE CLAY-KÜZDÖ

Evening Concert at the Metropolitan Opera House, January 3. Miss Ferguson's New York recital was given on October 12.

Myra Hess recently played the Beethoven concerto in G with the Concertgebouw Orchestra, Mengelberg conducting, in Amsterdam. The Handelsblad says of the English pianist: "Myra Hess now stands positively among the very greatest of the great. She was given unlimited homage." Miss Hess also played at The Hague and an extra concert at Rotterdam.

FOREIGN NEWS IN BRIEF

MUSICAL PROSPECTS IN FLORENCE

FLORENCE, ITALY.—The season in Florence is bringing many well-known musicians to this lovely home of art. The Florence Symphony Orchestra gives regular concerts, and among its guest conductors are Willem Mengelberg and Igor Stravinsky. Adolph Busch and Edwin Fischer are two of the visiting soloists to appear with the orchestra during the season. A.

BERLIN ORCHESTRA IN UFFIZI PALACE

FLORENCE, ITALY.—In the romantic setting of the old Uffizi Palace in Florence Wilhelm Furtwängler and his Berlin Philharmonic Orchestra will be heard in two concerts next May. A.

CAMBRIDGE UNIVERSITY MUSIC

LONDON.—Unusual enterprise has always marked the programs of the Cambridge University Musical Society, which under the directorship of Dr. Cyril Rootham of St. John's College, has an interesting season ahead. The society will present the first stage performance of Handel's oratorio Samson, some new works by Patrick Hadley and Arthur Warrell, Bach's Trauer Ode, and a concert of chamber music. A piano recital by Artur Schnabel will be a special feature. J. H.

WEINGARTNER'S NEW BRIDE

LONDON.—According to a report from Basle, Felix von Weingartner's fifth wife will be Carmen Studer, a pupil at the Basle Conservatory. K.

ITALIAN OPERA SEASON FOR BARCELONA

BARCELONA.—An Italian opera company, whose roster includes some of the best known singers from the Italian opera houses, will give a winter season of opera at the Liceo Theater in Barcelona, opening in November with The Damnation of Faust. The conductor is Antonio Vollo, and Gaspare Bartera, the artistic director. H. S.

NEW OPERAS IN ROME I. C. & S. C.

ROME.—The Teatro Reale announces three new operas to be presented during the coming season. Much is expected of Alfredo Casella's three-act La Donna Serpente, to a libretto by Ludovico. Gioacchino Forzano has supplied the libretto for Primo Riccitelli's new work, Madonna Oretta. La Befia di Don Chisciotte, a three-act opera by the late Salvatore Messina, is taken from a story by the noted Grecian expert, Ettore Romagnoli. H. S.

MONUMENT TO MERCADANTE

MILAN.—The citizens of Altamura, in the province of Bari, are raising a monument to Saverio Mercadante, composer of La Vestale, who was born there in 1875. A revival of his chef d'oeuvre is being organized. D. F. S.

LISZT FESTIVAL IN BUDAPEST

BUDAPEST.—A ten day festival of Franz Liszt's compositions is to be held in Budapest next spring under the auspices of the municipality. The festival will be divided into two periods of five days.

JOHN McCORMACK'S LONDON JUBILEE

LONDON.—John McCormack will celebrate the twenty-fifth anniversary of his first appearance at the London Ballad Concerts by appearing at a special ballad concert in the Albert Hall, April 24, 1932. M. S.

HAMBURG ORCHESTRA AIDED BY RADIO

HAMBURG.—The financial difficulties of the Hamburg Philharmonic Orchestra are temporarily relieved by the Norag, the Hamburg radio company, with which a contract has just been signed. E. W.

MAASKOFF IN CELEBRITY TOUR

LONDON.—Anton Maaskoff, American violinist, has been engaged for Lionel Powell's Celebrity Tour and will start at Bristol on November 9. M. S.

MOLIERE IN MUSIC

BRUSSELS.—Felice Lattuada's Le Preziose Ridicule is to have its first hearing soon in Belgium at the Théâtre de la Monnaie. The work was given at the Metropolitan Opera, New York, last winter.

(Continued on page 35)

The Magic Flute Revived by Chicago Civic Opera

Mozart Work Presented Locally for First Time in Twenty-five Years—Aida, Rigoletto, and Il Trovatore Given With Excellent Casts—New Singers Share Honors of the Week

CHICAGO.—The performance of Mozart's Magic Flute by the Chicago Civic Opera Company may be regarded as a premiere, as it has been nearly twenty-five years since that opera was performed here by the Metropolitan Opera.

Words of praise must be set down for the management and in particular for Herbert Witherspoon, the artistic director. We cannot recall a better ensemble performance than the one under review. Bright stars of our company were entrusted with minor roles and several newcomers did their work so well that they won popularity over night. Among the former were Alexander Kipnis, who sang gloriously the role of Sarastro; Maria Rajdl, who looked lovely as Pamina

as the first, second and third youths, and they were sincerely effective.

In smaller roles Theodore Ritch, Edouard Cotreuil, Giuseppe Cavadore, Antonio Nicolich rounded up the cast.

We have kept for the last among the singers the names of Eduard Habich and Helen Freund, as the Papageno and the Papagena. In a cast that included many artists of first magnitude, Habich was outstanding. Well remembered as Beckmesser in Meistersinger, Habich strengthened his position with the company as one of the leading comedians of the operatic stage. Throughout the production he delighted the audience. Little Helen Freund was well cast as Papagena. In her long career with the Chicago Civic Opera she has never sung so well nor acted with such freedom. The management of the Chicago Civic Opera is to be thanked for the opportunity offered her to make such a pronounced success.

Egon Pollak was at the conductor's desk and the excellence of the performance was due in a large measure to his complete understanding of the score which scintillated under his virile and plastic baton.

The modern scenery was also an added asset, and to Dr. Otto Eberhardt is due a vote of thanks for the manner in which he put on the performance. In Salzburg the opera plays nearly four hours, while in Chicago, with very few cuts, the performance lasted two hours and fifty-five minutes.

AIDA, NOVEMBER 4

The best propaganda for grand opera is to give the public fine performances. The high standard attained since the beginning of the season and proclaimed by the press at large was again much in evidence at the first presentation of Verdi's Aida. The only adverse criticism that might be made in reviewing the work of the singers was that several deviated from true pitch, a sin contagious nowadays in most operatic houses.

The performance of Aida served for the debut of Augusto Beuf, baritone, who sang Amonasro, and of Marie Buddy, who sang the music of the unseen Priestess.

Discussing the work of each participant in the order they were programmed, Chase Baromeo, disclosed a fine voice as the King of Egypt; Cyrena Van Gordon, as Amneris, sang and acted the role with that nobility which has long endeared her to the Chicago public. Paul Althouse, remembered through his efficient work last season in Wagnerian operas, made his first appearance here in an Italian role. He proved a robust Radames, a well voiced warrior who by his presence added to the excellence of the production.

Claudia Muzio has often been heard in the role of Aida, yet it was a new Muzio that appeared on the stage. She has lost at least twenty-five pounds since last season, and looks slim and regal. Her new costumes were worn with much elegance. Muzio no longer overacts, and her songs so delighted her many fervent admirers that they feted her buoyantly. Virgilio Lazzari was a sonorous Ramfis.

Augusto Beuf made his debut by replacing Cesar Formichi, reported indisposed. Beuf has a good voice of luscious quality, mellow and colorful, and he knows how to sing and how to phrase. He is well built for the stage and will strengthen the baritone ranks. Beuf was more than a success with the public, which quickly recognized in him a fine artist. Marie Buddy sang the music of the Priestess agreeably and she must be commended for adhering to the pitch. Giuseppe Cavadore played the messenger with authority.

The ballet was adequate, and likewise the chorus. The whole performance was a credit to Conductor Moranzoni and to Dr. Otto Erhardt, stage director.

RIGOLETTO, NOVEMBER 5

A fine cast was heard in the performance of Verdi's Rigoletto, a cast that made history in the annals of the Chicago Civic Opera Company. Jan Kiepara, who had made a successful debut as Cavaradossi in Tosca on the opening night, won the admiration of everyone as the Duke. He has many attributes—youth, fine physique, and voice which is clear in all registers, wide in compass, and used with marked ability. His high D flat, sung in unison with Noel Eadie in the duet, was pure as crystal. His emphatic success was deserved.

The work of John Charles Thomas was excellent in every respect. Historically as well as vocally, Thomas left nothing to be desired and everything to be admired. We have heard baritones who bellow the role, but seldom have we heard one who really sings it with that nobility of tone

that has made John Charles Thomas popular on several continents. He, too, scored heavily and justly so.

After hearing Noel Eadie as the Queen of the Night in the Magic Flute, we praised the management for having secured such a fine singer, but after witnessing her performance of Gilda we pronounce her one of the best singers ever heard on our stage. We are tempted at times to be over enthusiastic, and it is only after deep thinking that we compare her work with that of the late Melba. Foremost among her accomplishments is keen musicianship which was displayed in all she sang. We admired her delivery, her impeccable phrasing and scholarly manner. Mme. Eadie is a sensational singer. She is an artist that honors our stage. Her drawing power will be felt not only this year but in the future, as we feel positive that the management will secure her for many years to come.

Louise Bernhardt made her debut in the small role of Giovanna. She did all that was asked of her agreeably and her work did not pass unnoticed.

Excellent were Virgilio Lazzari and Coe Glade as Sparafucile and Maddalena, respectively. Both sang delightfully and added to the charm of the performance.

Sergio Benoni was more than acceptable as Monterone. Jean Veuille was an aristocratic Marullo. Alice d'Hermanoy, a good looking Countess Ceprano, Helen Freund, a dainty page and Oliviero and Sandrini, in their regular roles, capably rounded up the cast.

Moranzoni, by his reading of the score, proved his musicianship and his knowledge of the voice. Chorus and stage management performed their tasks efficiently.

BORIS GODUNOFF, NOVEMBER 7 (MATINEE)

We are tempted to state that this was the first time that we have ever heard Moussorgsky's Boris Godunoff, even though we have witnessed many performances here and elsewhere. Not that the conductors who made us acquainted with this work did not understand its content, but they were Italian, and it takes a Russian to know all the beauties contained in the score. As revealed by Emil Cooper, they are many, and the new edition of Boris was a revelation to the listeners and a triumph for this Russian conductor.

The title role was entrusted to Vanni-Marcoux, who had been heard in previous seasons as the mad czar, but in this performance his whole portrayal was an improvement on his previous efforts. He sang gloriously and his performance was of the kind that accelerates the pulse and his magnificent presentation awoke the enthusiasm of his auditors.

Helen Freund sang the role of Feodor well. Leola Turner disclosed a lovely voice as Xenia. Oscar Colcaire was excellent as Shuisky. Paul Althouse, the creator of the role of Gregory in America was much feted. Chase Baromeo was admired as Pimen; likewise Baccaloni as Varlaam and Oliviero as Missail. Good to look at and to hear was Coe Glade as Marina. Sonia Sharnova as the Nurse and Desire Defrere, Tchekaloff, were praiseworthy. The other singers cast performed in a manner which reflected credit on themselves.

IL TROVATORE, NOVEMBER 7 (EVENING)

The best critic of all is the public and this review mostly reflects the opinion of the audience which buoyantly feted the singers cast in Verdi's Trovatore.

Serafina Di Leo, a young singer only nineteen years old (and protégée of Mr. and Mrs. Giovanni Martinelli) made her debut in the taxing role of Leonora. She had been well introduced in the news columns recently, and her first entrance on our local lyrical stage was the signal for tumultuous applause which continued after all her numbers and signified unequivocally that the public liked the newcomer personally, and desired to encourage her artistically.

Of course Miss Di Leo is inexperienced on account of her few years and therefore no final estimate of her abilities should be made at present, especially as she seems rich in promise. Her voice is of lovely natural quality and has the carrying power and fullness for operatic purposes. She displays emotional feeling even though there were moments of misapplication in that regard. She makes an excellent appearance and showed intelligence in histrionic possibilities.

Altogether Miss Di Leo may be looked upon as a diamond not yet perfectly faceted and polished, but representing material almost sure to be realized—especially with further careful coaching and practical experience.

Augusto Beuf made his second appearance in the role of the Count di Luna and he, too, met with the approval of his listeners. For his re-entry Antonio Cortis sang the part of Manrico, a role in which he has been heard often in the past and in which he reaped renewed plaudits.

Cyrena Van Gordon caught the fancy of her listeners and their enthusiasm was much in order. Lazzari's popularity with the throng was manifested by prolonged applause. Alice d'Hermanoy was a handsome attendant and Moranzoni conducted.

RENE DEVRIES.

Ormandy Again Conducts Philadelphia Orchestra

Alexander Kelberine in Recital

PHILADELPHIA, PA.—The program presented by the Philadelphia Orchestra, Eugene Ormandy conducting, on November 6 and 7, was one of delight.

Beethoven's seventh symphony opened the program, and to this was given a reading and performance which seemed at all times faithful to the score and splendidly balanced. The same vital rhythm which characterizes Mr. Ormandy's conducting again played an important part. The themes received the exact ratio of prominence to which they were entitled. Each detail of every number was etched so clearly that no one could listen without having a vivid impression of the general plan and development of the composition. The orchestra responded with apparent perfect accord to Mr. Ormandy's firm hands. At the close of the symphony he received an ovation, which he modestly shared with the orchestra.

The Nocturne and Scherzo from Mendelssohn's Midsummer Night's Dream were well interpreted and performed. In the Nocturne, Arthur Berv did fine work in the French horn solo, while in the Scherzo, William M. Kincaid, first flutist, played excellently.

Debussy's Afternoon of a Faun, had that necessary elusive atmospheric touch.

The Fire Bird Suite of Stravinsky was another masterpiece of interpretation and execution. The entire orchestra was continually alert to the conductor's wishes.

ALEXANDER KELBERINE IN RECITAL

Alexander Kelberine appeared in recital at the Academy of Music on November 7, presenting an all-Bach and Beethoven program.

The Bach numbers included the Chromatic Fantasy and Fugue; an organ chorale prelude, Herzlich tut mich verlangen; duet from the Cantata No. 10, Er denket der Barmherzigkeit; chorale from the Cantata No. 22, Ertot' uns durch dein' Gute; the Chaconne, (which was originally written for violin alone and arranged by A. Siloti after the Busoni transcription and the Bach Society Edition), and finally the Busoni arrangement of the Organ Toccata and Fugue in D minor.

Beethoven was represented by the Thirty-two variations in C minor; the D minor Sonata, (op. 31, No. 2); Bagatelle, (op. 119), and the Rondo a Capriccio, (op. 129).

Mr. Kelberine showed great diversity of tone, from the most delicate pianissimo to the most powerful fortissimo. His technical equipment is unquestionably fine. The interpretation of the Bach numbers, so difficult to convey to a mixed audience, was wonderfully well accomplished, and his execution of the variations revealed a keen comprehension of the moods depicted. His interpretation of the sonata was individual, at times effective, and at other times too widely different from the intents of the composer, as marked in the score, to be convincing. There was always evidence, however, of careful thought and attention to detail.

M. M. C.

Lida Santelli to Give Recital

Among the newcomers to the roster of concert sopranos in New York is Lida Santelli. She began her career in her native Sicily, singing Italian folk melodies at the



LIDA SANTELLI

age of four, intoning solos at churches at the age of eight and making a public debut a year later. Her first New York recital took place a few seasons ago. On November 22, Miss Santelli will give her first recital of the current season at Steinway Hall. Her program will include the aria, O divino Aphrodite, from Romano Romano's opera, Fedra. This occasion will mark the first time this aria has been sung in a local concert since the triumphant Fedra performance at Covent Garden, London.



VANNI-MARCOUX,

whose Scarpia in the Chicago Opera opening performance of Tosca on November 2 was a feature of the gala occasion.

and who sang the music with telling effect. This young woman won the admiration of the public and the praise of the musicians. Frida Leider, in the small role of the first lady to the Queen, made her reentry, and by her presence on the stage added to the galaxy of the night. Thelma Votpicka and Maria Olszewska, as the second and third ladies to the Queen, did their bits so well as to shine with equal éclat. Jules Lemaitre was indeed correct when he stated that there are no small parts, only small artists, and this was made evident by the singers cast in minor roles, who individually made their parts stand out as prominently as the leading ones. Rudolf Bockleemann did a great deal with the role of The Speaker; likewise Octave Dua with that of Monostatos.

The Magic Flute performance served for the debut of four singers, and each one justified his engagement with the company. Noel Eadie was the Queen of the Night. Unheralded, this young woman made a hit, and after her two arias she had the distinct honor of stopping the show. Mme. Eadie has a glorious voice, unusual in its range and used with consummate artistry. Here is a coloratura soprano with the added medium of a mezzo. Her tones are as opulent as a lyric soprano and one who does not fear high altitudes. She attacked the three high F's with complete assurance and her E's and D's were as sonorous in quality as her G's and A's. Mme. Eadie is one of the most finished artists that has graced our stage.

Another newcomer, Paolo Marion, tenor, entrusted with the role of Tamino, revealed himself as a first class tenor, imbued with a sonorous voice of velvety quality. The golden tones that he poured forth did not fall on deaf ears, as he was rewarded royally by an audience that seemed to understand how Mozart should be sung. It would be possible to rhapsodize over the work of this artist, but in stating that he was excellent as to voice, action and diction we believe our enthusiasm is expressed.

Marv Rose Barrons and Leola Turner, as well as Helen Ornstein, who had sung the unseen role of the Shepherd in Tosca, made their first appearance on our stage

LILY PONS DESCRIBES HER SOUTH AMERICAN EXPERIENCES

Metropolitan Opera Soprano Back From Colon Engagement Lauds Argentine Audiences—Has Gained Weight and Feels Fit

"My first season before South American audiences?" repeated Lily Pons. "It was a joy and a glorious experience I shan't soon forget!"

And her husband, who had, of course, accompanied her, seconded her enthusiasm. "In fact," said he, "I don't know how the dear girl can ever have anything left to enjoy. Everyone seemed to vie with each other in according her honor and making her happy."

Advance notices had introduced the singer there as the "great coloratura of the day," and, true to the Latin temperament, the South American people had taken our word for just what it stipulated and had prepared the artist a royal welcome.

Her schedule included many appearances; in fact, more than she should have undertaken at that time, for she frankly admits that it overtaxed her strength. "It was because I had so much to do," she explained, "that I contracted influenza and had to go to Rio de Janeiro to recuperate."

From her present appearance, however, one would never suspect that she has been ill at all. She weighs a great deal more than when she left New York, and her spirits are high. As I looked at her across the luncheon table I wondered at her tremendous enthusiasm and vitality. The real joie de vivre so typical of the French radiates from her. There is a vividness which suggests the reason her characterizations in opera are so realistic. Madame Pons seems to want to learn as much as possible, to enjoy as much as possible, and to give of her energy always.

My first question had been, of course, about her season at the Colon Theatre in Buenos Aires, Argentina. "It was wonderful," she told me. "I was received with the utmost graciousness and generosity. An electric spontaneity is a fundamental characteristic of the Latin temperament, and when once they get the idea that they like you, there is no restraint in their manner of showing it; they will do anything to serve you."

"Returning from there to New York," I asked, "did the contrast seem very great?"

"There is a contrast, surely," answered Madame Pons, "and it is one which brings to the fore the best qualities of both nationalities. Here in New York I felt I was being received with an appreciation which was the result of something that had been deeply and keenly studied. In Argentina the enthusiasm stemmed more from immediate personal reactions. Of course, they are particularly fond there of anything operatic, and especially works of the older school. For this reason I made my way into their artistic graces quite as much as into their hearts. Rigoletto, The Barber of Seville, Lucia, are their special favorites because of their melodiousness. The people of South America show a lively response to anything that has a tune. It immediately stimulates their imaginations; they react to it emotionally, and if the performers satisfy them they are ready to acclaim them." I well imagined then what happened in the case of Lily Pons, who is so supreme in these operas.

I asked Madame Pons in what ways the South Americans are wont to express their appreciation. The usual clamorous applause, it seems, is only a prelude to an enthusiasm that runs riot for weeks at a time. But Madame Pons was too modest to dilate on the reception she received. It was pleasant to listen to her, but I had to learn from her husband, and other sources, of the crowds of people that gathered outside the opera house to embrace her as she made her exit. Each time was a trying experience to the artist. It was impossible for her to reach her car until police assistance had been called. The people tore at her coat, they pulled at

her hair, they kissed her, they embraced her. Gifts and flowers in profusion were delivered to her dressing room and hotel; she was constantly the recipient of gorgeous bouquets, which continued to arrive days after she had finished a performance. Invitations no end had to be regretfully declined, for parties, soirées, receptions, dinners.

But their playing of her Victor records was the thing that thrilled Lily Pons most. She laughingly told me that she could seldom leave the hotel for a walk without hearing herself singing from some corner. On one street it would be an aria from Rigoletto; on



LILY PONS IN SOUTHERN CLIMES

(Top, center) On board ship with an "acquired" family. (Left) Ready for a swim (the Argentinian summer is not ours). (Lower center) In Buenos Aires with Ex-President de Alvear of Argentina and his wife, the noted soprano, Regina Pacini. (Right) Visiting a coffee plantation on the Island of Trinidad, with native escorts.

the next street, it would be Lucia; on another street, Lakme, Rigoletto, or the Barber.

It was interesting to note that in all of the reviews given Lily Pons in the South American press, it was emphasized that she excited her public not merely through the rousades of a coloratura production, but by fusing her impersonations with warmth, color and intelligent understanding. It gave me a real thrill to look over her press books, for there in print I saw the clamorous ovations which the young artist received. On page after page were the expressions: "dear one;" "the great one;" "the artistic one;" "the prized one;" those tender, affectionate appellations which come so readily to the Latin tongue when the heart has been moved.

"It is a real inspiration to experience a public of the kind in Argentina," Madame Pons told me. "An artist, you know, responds doubly when he feels that his public is interested. An audience is my greatest instrument; I have to play on it, and if I do not feel it responding to me, it seems as though I am losing my game. On various occasions when I especially pleased them,

they would burst forth into cheers, and I felt a surge of warmth which stimulated me to greater efforts."

It is hardly necessary to add that Madame Pons will return to South America next season. The managers of the Colon Theatre, reports say, have requested her strongly not to disappoint them, and they feel that the success of next season will depend in large measure upon her coming. And judging from what I saw of the press comments they must be frantic to have her again.

I asked Madame Pons if she was glad to be back in New York.

"I certainly am," she replied with enthusiasm. "New York, after all, is to me the dearest place in the world. It was here that I truly entered the field which is now my greatest joy—the opera. While I had had

smoothly and coordinately; qualities which to me are very essential for the proper achievement of an artistic goal. The poise, the rhythm, the clockwork that guides the functions of the Metropolitan are something one does not properly appreciate until one gets away from them. Let no one ever criticize American business efficiency as applied to an art institution. I assure you it is necessary, and a godsend to the artist who wants to get something accomplished."

Later during our conversation I asked Madame Pons if she had heard any new music while in South America. She informed me that they had presented Oedipus Rex, but that it was hissed off the stage. The new Pizzetti opera also had a production, but the audience did not seem to care for it. "They do not like the modern idioms," Madame Pons repeated. "As I said to you before, they are more completely in accord with the melodic work of the older masters."

While we were sipping our coffee I looked over a collection of snapshots that were taken on the trip and I chose those here re-

experience abroad, it was only when the Metropolitan acclaimed me as an artist that the rest of the world followed in its footsteps. It was New York that gave me my big opportunity, and I shall ever be grateful. "There is such fine cooperation at the Metropolitan, such careful training, such generous attendance, and above all, there is Mr. Gatti's guiding hand to keep things running

produced as the best of the lot. When I picked up the photograph of Madame Pons with the ex-president of the Argentine, I noticed the little dog. "Where is the little dog?" I asked her.

"Ah," she said, "that was the one sad spot in my trip. That little dog, I loved him so, but he was a most badly educated little dog. I had to give him away." M. T.

Malipiero's Musical Definitions

(Continued from page 7)

it has become an institution. Concerts are an entirely different matter. (See: Symphonist.)

Technic—Musical technic being the art of manipulating the sonorous material, the most astute mystifiers are considered the cleverest technicians. Musical genius has no need of technic because heart and melody are sufficient, but those who maintain this do not realize that even to write "Funiculi-Funicula" an adequate technic is required. Technic is expression and imbeciles express themselves badly. But genius satisfies only the future generations. There are compositions capable of being whistled after a first hearing which have been cleverly constructed in cold blood, and there are also exceedingly complex works which have been spontaneously conceived.

Titan—Name given to the most popular composers. Richard Wagner succeeded in getting himself elected king of the titans, but has been dethroned and little by little is becoming the most ordinary of subjects of the kingdom of the pygmies. The new king will soon be crowned, and will be called "The Arch-Titan" if business goes well.

Tradition—Being "the memory of facts not derived from documents of the period," the term tradition should never be applied to music, inasmuch as musical documents are unfortunately abundant. Nevertheless, the word tradition serves to demonstrate that Italian music is scarcely a century old and that it derives from nineteenth-century bel canto. Perhaps by adding a few centuries to our origins it would be discovered that Arnold Schönberg is more Italian than Pon-

chielli. Discoveries to be avoided! (See: Italianità.)

Vein, Melodic—The fortunate possessor of a melodic vein knows to perfection the art of rehearsing and serving up a melody already heard so that its real origin is not found out. That is to say, it must seem fluid, inspired and must have all the requisites necessary to arouse enthusiasm: a crescendo that little by little prepares the high notes, a central part that is very pathetic if the first part is agitated, or vice versa. (See: Heart, Melody.)

Verdict—(See: Opinion Critical and Response.)

Many Engagements for Sukoenig

Sidney Sukoenig is the young pianist of whom Olin Downes wrote in the New York Times of November 3, 1930: "There is no question that he has unusual talent and the instinct of the born virtuoso." He was soloist at a concert on November 2 in Scranton, Pa.; on November 8, he appeared in Exeter, N. H., and on November 12 he gave a Jordan Hall, Boston, recital. On November 15 Mr. Sukoenig will appear in New Haven, Conn., and the following day will give his Carnegie Hall recital in New York.

Mr. and Mrs. Abell Perform

At the meeting of the Hastings-on-Hudson, N. Y., Music Club on October 26, the guests of honor and musical entertainers were Mr. and Mrs. Arthur M. Abell. The former delivered an address on Brahms, Chopin and Liszt, and Mrs. Abell played piano works by those composers. About 100 members and guests of the club enjoyed and applauded the presentations.

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New York Concerts

(Continued from page 19)

singers who could duplicate her masterful turning of a phrase, her ability to project and hold a mood, her intelligent and eloquent exposition of text, her faultless enunciation, and her unerring moulding of the musical line.

It was natural that Mme. Schumann should conquer her hearers and that they should show their admiration by insistent applause whose suggestion for "more" had acceptance by the recitalist in the form of the granting of a generous share of encores.

Philharmonic Orchestra

Sunday afternoon found Carnegie Hall well filled for the concert at which Erich Kleiber and his New York Philharmonic forces repeated compositions done at their earlier hearings of the previous week and heretofore reviewed. Jose Iturbi was again the soloist in Mozart's E flat piano concerto and reaffirmed his right to rank as a charming and tasteful performer of the Salzburg master's fragrant pages. Messrs. Kleiber and Iturbi and the oldest orchestra in America all shared in the applause bestowed during this edifying matinee.

New York Chamber Music Society

In the Plaza Ballroom the New York Chamber Music Society, of which Carolyn Beebe is the motivating spirit, gave its first concert (evening) of a series of six with Emma Roberts, mezzo-contralto, as assisting artist.

The program carried the septet in E flat major of Beethoven, Dohnanyi's first composition (quintet in C minor), the sonata in D major by Vittorio Rieti, and five German Lieder of Wolf, Brahms, and Richard Strauss.

Beethoven's septet, a delightful work of the master, was played by the organization with finish and attention to harmonic details. Dohnanyi's early but mature quintet is splendidly constructed and indicative of his later creations. From rhythmic and melodic standpoints it is interesting and charming music.

The Rieti sonata, although it has humor, seems to be of no definite pattern, and suggests extemporaneous expression. Perhaps the composer amused himself by merely trying out the colors of his instruments (piano, flute, oboe and bassoon) for experimental satisfaction.

Emma Roberts closed the program with the group of Lieder. Her enunciation was excellent and her voice darkly warm and full-throated. She has an attractive stage presence which greatly adds to whatever she sings.

The audience was appreciative of the program and recalled the artists repeatedly.

Grace Castagnetta

The conservatory aura still seems to hover about the young pianist, Grace Castagnetta, who matined at the Barbizon Auditorium. This is not to say, however, that the young lady is not talented. She played musically and with fingers strong and accurate. There was enough good in her to augur for a future of more individual achievement.

The Mozart sonata in D major was played with clarity and clean detail. The

pianist showed ability also in such items as the Debussyesque Fairy Tale, by Abram Chasins; three Mouvements Perpetuels by Poulenc; the Etude Tableau in A minor by Rachmaninoff; Impromptu in D flat major by Schubert, and three Chopin etudes.

Immaturity was evident in the short range of dynamics under the player's control and a touch which has not yet acquired a singing quality or the ability to sustain a finished legato. Self possession is a valuable asset in Miss Castagnetta's equipment. A good sized audience registered enjoyment.

Jean Wiener and Clement Doucet

Jean Wiener and Clement Doucet, in a recital of music for two pianos, made their second New York appearance in Town Hall this afternoon. Their program contained their own arrangements of various works: Overture to the 28th Cantata and Fantasy and Fugue in G minor (Bach); Concerto Franco-Américain (Wiener), Quatre danses de l'Amérique du Sud and Trois airs de l'Amérique du Nord. Trois valse Romantiques by Chabrier were played in their original form.

The artistic characteristics of these French duettists have been remarked in the Musical Courier review of their first concert. They displayed little not heretofore discerned: the reading of the Bach transcriptions was perhaps somewhat too academic. However, the Chabrier's riotous waltzes left nothing to be desired.

The Franco-American concerto was for this reviewer purely Gallic in inspiration. Composed in 1924 it now seems quite dated. The first section, Dédicé, is more like a cake walk than a fox trot, the second Balade, frankly sentimental, while the last, Alla Breve, is apt to revive memories of the chorus of the Folies Bergère.

The North and South American airs are popular pieces in highly ingenious two-piano arrangements and were displayed in Wiener and Doucet's best manner. St. Louis Blues, in a sophisticated Parisian version, was acclaimed by the audience.

Several more airs de l'Amérique du Nord, including Tea for Two, served as encores to appease the large number of happy listeners.

Lewis Richards Officer of Mozarteum Foundation

Lewis Richards has been elected chairman of the executive board of the summer session of the International Mozarteum Foundation of Salzburg, Austria. The Foundation, which dates from 1880 has preserved Mozartiana and sponsored the Mozart Festival, a conservatory of music, and other kindred activities, will further its extension work next summer. During the six weeks' term fifty scholarships will be given for orchestral conductors, vocalists, pianists, violinists and composers. The scholarship includes transportation one way from New York to Salzburg, lessons, two tickets a week to the Salzburg Festival and full board and room.

Announcements of the faculty which Mr. Richards will appoint will be made shortly by Dr. Rudolph Ramek, president of the Mozarteum, who is also president of the Austrian Parliament. The executive board includes Hofrath Friedrich Gehmacher, David Mannes, Dr. Albert Reitter; the council of the academy is made up of Sir Henry Wood, Bruno Walter, Clemens Krauss, Bernhard Paumgartner and others. Generous contri-

butions have been made to the Mozarteum by Otto Kahn, Geraldine Farrar, Henry Elkus, Charles H. Swift and Mrs. C. A. Weyerhauser.

The Foundation, as its name implies, is international. Its activities include, besides the Mozart Festival and the conservatory, the maintenance of the Mozarteum Symphony Orchestra; annual cycles of chamber music; the purchase of the house where Mozart was born and its maintenance as the Mozart Museum; also the development of the Mozart archives. The conservatory is housed in the Mozarteum on Schwarzstrasse, Salzburg. This edifice was completed in 1914 from prize-winning plans of Richard Berndt of Munich. The conservatory has an annual attendance of over 600 students. Its directors are Hummel, Graener and Paumgartner.

Naegele Again Soloist With Rochester Symphony

Charles Naegele will be the soloist with the Rochester Philharmonic Symphony Orchestra, Guy Fraser Harrison, conductor, on

Spanish Music Subsidized

(From the New York Times)

Among the latest subsidies granted by the Republican Government to Spanish musical organizations are the following:

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10—Sociedad La Farandula, Madrid.....	5,000
11—Asociacion de Cultra Musical, Madrid.....	4,000
12—Sociedad Filarmonica, Madrid.....	2,000

November 20. He will play the Schumann concerto. This will be his third Rochester appearance within four years.

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First San Francisco Symphony "Pop" Concert Draws Crowd

Marie Montana and Charles Cooper Score as Soloists With Orchestra—Other Concerts

SAN FRANCISCO, CAL.—There were no empty seats in the Exposition Auditorium, October 27, when the San Francisco Symphony Orchestra, Issay Dobrowen, conductor, gave the first Pop concert in the Municipal Series. This year marks the tenth consecutive season that concerts have been given under the auspices of the City Government. In conformance with a new policy established by the Auditorium Committee of the Board of Supervisors, soloists engaged for this event were two American artists of international repute: Marie Montana, soprano, and Charles Cooper, pianist.

Following Mr. Dobrowen's performance of Weber's Overture to Die Freischutz Miss Montana made her first San Francisco appearance and if the audience has its way it will by no means be her last. For Miss Montana is both young and beautiful and a singer whose art merits the most serious consideration.

Poetic eloquence characterized Charles Cooper's reading of the Liszt E Flat Concerto for piano and orchestra. Cooper is an interesting performer. He has a keen sense of rhythm, a highly developed imaginative gift, in addition to a technical vir-

tusosity and a brilliant tone. Mr. Cooper received a rousing reception.

The response of the audience to the playing of Handel's Concerto Grosso for Strings, op. 6, No. 10, by Dobrowen and the orchestra was spontaneous and sincere. Tchaikowsky's Overture-Fantasia, Romeo and Juliet, was given a masterly interpretation by Dobrowen.

ROLAND HAYES GIVES FINE PROGRAM

After an absence of several years, Roland Hayes returned to San Francisco and under the management of Alice Seckels gave one of his incomparable recitals at the Tivoli, Thursday night, October 29. Hayes drew a large audience of his devoted admirers.

WESTERN ARTIST LEAGUE'S CONCERT

The opening concert of the series by the San Francisco Unit of the Western Concert Artists League took place October 30, in the gold ballroom of the Hotel Fairmont. The participating artists were May Taylor Elliott, contralto; Marsden Argall, baritone, with Misha Gagna, cellist, as the exchange artist from Los Angeles. Edward Harris was the accompanist. The organizer of this League is Frederick Shipman, publisher of the Musical West. C. H. A.

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Sixty Engagements for Goldsand

This month Robert Goldsand, the young Viennese pianist, will celebrate his tenth year of public appearances, for it was in 1921 that he made his debut in Vienna, the place of his birth and studies. This season will be his fourth in America and, taking into consideration the fact that he will soon start on a tour of sixty concerts, it will also be the most active of his career.

Mr. Goldsand has played in practically every important music center in Europe, with the exception of those of England, Turkey, Norway and Belgium. He hopes to conquer these, also. Yet to talk with Goldsand one would never suspect that he had so many triumphs to his credit. He is direct and almost business-like in his speech and rather reluctant to talk about his successes. Only by asking repeated questions here and there was the Musical Courier representative able to get information about his early studies and career.

His parents, according to Goldsand, were not musical, but they recognized in their son a talent that seemed worth nurturing—one which eventually was decided upon for his life's work. He began to study when he was six years old. After two or three months he was taken to the Conservatory in Vienna. The professors were astonished at the child's maturity, but would not allow him to enter because it would not be fair to put him in the advanced class with boys of twelve or thirteen. So Professor Manhart of the Conservatory taught the child privately. Three and half years later he made his first public appearance. The critical comments were most encouraging and Robert Goldsand continued his studies. It was then decided that he was to remain a pianist. Later on he studied with Mrs. Rosenthal, wife of the famous Moritz, with whom he continued for years and with whom he still goes over certain works from time to time.

In 1927 Goldsand came to America for the first time. It happened this way: Ber-

chasson's Poeme, Weber's Rondo Brillante, and pieces by Piliati, Faure, Debussy and Sarasate.

Paolo Marion With Chicago Opera

The Chicago Civic Opera has procured for this season the dramatic tenor, Paolo Marion, lately of the Vienna State Opera,



PAOLO MARION

La Scala, and the Opera Reale, of Rome. Since his debut in 1920 Paolo Marion has had enviable success. Richard Strauss, who first discovered the tenor's qualities said that "he has the ideal operatic tenor voice, combined with masterful musicianship."

Paolo Marion received a thoroughly German musical training and in addition to being a singer he is a composer and has conducted operas. His early career was followed by appearances in Vienna with Jeritza who, it is stated asked him to create the role of Calaf in Turandot. Going to Italy, he enlarged his repertoire to include such robust tenor roles as in Aida, Andrea Chenier, and Tosca. Maestro Luaidi has chosen him to create a new part in his opera, Devil in the Belfry, to be given in Rome, and Montemezzi has given him the leading role in La Notte di Zoraima at La Scala.

The tenor has had a wide concert and oratorio experience, having sung frequently under Furtwaengler and Bruno Walter in Germany, and together with many other classical works sang fourteen performances of Verdi's Requiem in two years under Molinari at the Augusteo.

Milstein's European Concerts

Nathan Milstein, violinist, who arrives here in January for his third American tour, is in the midst of an active European season. In the fortnight prior to his recent Berlin debut with the philharmonic Orchestra of that city, Mr. Milstein played in Bielitz, Warsaw, Prague, Bucharest, Zagreb, Belgrade, Pforzheim and Karlsruhe. His November schedule follows: 3, Essen; 5, Dusseldorf; 6 and 7, Elberfeld; 10, Berlin; 3, Fiume; 14, Trieste; 16, Padua; 17, Genoa; 19, Naples; 21, Florence; 22, Spezia; 23, Turin; 24, Milan; 27 and 29, Frankfurt. For December: 1, Berlin; 2, Stuttgart; 3 and 4, Innsbruck; 5, Munich; 6, Naschod; 9, Brunn; 10, Prague; 12, Budapest; 14 and 15, Cologne; 16, Brussels; 17, Liege; 19, Geneva; 20, Vevay; and 21, Lausanne. Mr. Milstein, a native of Odessa, is only twenty-six years old. His American debut was in 1929, when he made appearances with the Philadelphia, Portland, Los Angeles, St. Louis and New York Philharmonic-Symphony Orchestras.

Ernest Davis in Berlin Concert

Ernest Davis was the soloist at a concert given under the direction of H. A. Mat-tausch on October 17 in Berlin-Charlotten-burg, following his appearance in the Siemens Turnhalle (Simenstadt) with the Siemens-Berlin Women's Chorus, also directed by Mat-tausch.

Concerning the former concert the An-zeiger relates the event of the last minute engagement of Mr. Davis as substitute for the Berlin opera singer, Hellreigel, and adds that the audience "must, indeed, be deemed fortunate in having this opportunity to enjoy the singing of this splendid American tenor. . . . He was greeted with stormy applause, especially for his singing of an aria from Pagliacci, which he interpreted not in the manner customary at concerts, but with great dramatic fervor. As the applause seemed to have no end, Mr. Davis sang as an encore a composition by Mat-tausch."



ROBERT GOLDSAND,

told Neuer heard the young pianist in Vienna and was so impressed with his ability that he asked his friend, Fitzhugh W. Haensel, the New York manager, who was summering in Europe, to hear him. The result was that Goldsand came to New York the following season for a limited time. He played with Damrosch, the Cleveland Orchestra and other dates. Last season was a good one and the forerunner of 1931-32 which has brought him about sixty performances. His New York dates include the Harlem Philharmonic Society, the Bagby Musicales and a recital at the Brooklyn Academy.

Mr. Goldsand likes America, which he explained by saying that "a person is happy any place he has had success. I have no particular favorites as far as music is concerned," he continued, "I like Bach as well as some of the moderns and Beethoven as well as Palestrina. But when it comes to literature, I put my books in the back-ground every time for my music. There is always something new to learn and study. My pastimes are few. Hiking during the summer in the mountains, I enjoy. Although I adore skiing I am never in Europe in the winter. Tennis is not good for my hands, but ping-pong is fun to play. It's not so strenuous! Oh yes," Goldsand laughed, "I have played before many audiences, but not for the Pope or the Kaiser." Such modesty becomes a pianist as fine as Goldsand.

J. V.

Spalding on Columbia Concerts Course

Albert Spalding gives another recital in Carnegie Hall, New York, November 20, as the second attraction of the Columbia Concerts Course. The violinist's program includes the Devil's Trill (Tartini), Max Reger's sonata in A minor for violin alone,



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Concert Management Vera Bull Hull Notes

Artists under the management of Vera Bull Hull are most active in November. Yvonne Gall sang at the Studebaker Theater, Chicago, November 1; in Stamford, Conn., November 13 for the Schubert Club, and will appear at the Artistic Mornings, Hotel Plaza, New York, November 19; at the University of Chicago, November 24; in Indianapolis, November 29. Hortense Monath, pianist, who gave a New York recital on October 24, introducing the Alban Berg Sonata and the newly discovered German Dances by Schubert, played in Baltimore, November 9, and will play a second New York recital in Town Hall, November 30.

Phyllis Kraeuter, cellist, gave recitals in Detroit November 2, in St. Louis, November 8, and will be heard at Red Springs, N. C., November 16. The Marianne Kneisel String Quartet is booked for Dayton, Ohio, on November 10; Indianapolis, November 13 and Marquette, Mich., November 17. Joanne de Nault, contralto, appeared in Stuart Hall, Staunton, Va., November 13, a return engagement from last season.

The Ukrainian Trio, Roman Prydatkevych, violinist; Maria Hrebenetska, soprano; and Olha Tkachuk, piano, are giving their first New York recital in Town Hall to-night (November 14). Mr. Prydatkevych will be remembered for the recital he gave last season in Town Hall. Katherine Bacon, pianist, gave a New York concert on October 17, playing an all-Russian program to an audience, which filled Town Hall and its stage.

Giuseppe Martino-Rossi, baritone, has been booked for a performance of Alfio in Cavalleria Rusticana with the Philadelphia Grand Opera Company, December 3, and in recital with the Eclectic Club of New York, December 9. Earl Weatherford, tenor, and Foster Miller, bass-baritone, are specializing in programs of duet-music, in addition to solo appearances in concert and oratorio. Mr. Weatherford has often been heard over the NBC network in operatic programs given by Deems Taylor on Through the Opera-Glass programs. Mr. Miller appeared this summer with the Cleveland Grand Opera Company.

Palmer Christian on Tour

Palmer Christian, organist of the University of Michigan, is making an extensive concert tour, which began in St. Louis on October 26. San Antonio, Tex., was the next place where Mr. Christian gave an organ recital on October 29. Then he played in El Paso, Tex., on November 3; following with appearances in Tulsa, Okla., November



PALMER CHRISTIAN

4; Hollywood, Calif., November 5; then at the University of California of Los Angeles on November 8. Pomona, Calif., was the next stop, where at Clairmont College he dedicated a new organ on November 9. Armistice Day found Mr. Christian playing at Stanford University. He gave a recital in Sacramento on November 12, and the following day in San Francisco. On his way back to Ann Arbor, Mich., he will appear in Delaware, O., December 2. Several other cities will be visited by the organist.

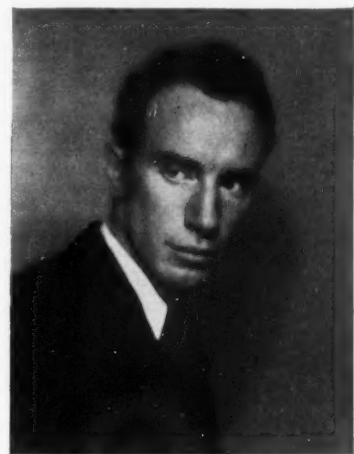
Clarence Adler to Play Jazz Work

Clarence Adler, pianist and teacher, who has heretofore confined himself exclusively to the classic literature of the piano, will introduce at his recital in Town Hall, New York, on November 21, a jazz suite by the young Polish composer, Tansman. Entitled Sonatine Transatlantique, the work has

three movements—Fox Trot, Spiritual and Blues, and Charleston. Other novelties on Mr. Adler's program are dances by Granados and Hindemith.

Gorodnitzki Makes Bow to Detroit

Sascha Gorodnitzki, pianist, recently made his first appearance in Detroit as soloist with the Detroit Symphony Orchestra under Os-



(Maurice Goldberg photo)

SASCHA GORODNITZKI

sip Gabrilowitsch. He played the first concerto in E flat major of Liszt. Herman Wise of the Free Press wrote: "Mr. Gorodnitzki displayed an almost volcanic strength, using it to such advantage as even the composer himself probably would be pleased to hear." Russel McLaughlin of the Detroit News said: "Probably his major attribute is his fluency; the music cascaded from his fingers as blithely and melliflously as water ever came down at Lodore or anywhere else. His style is manly and, when necessary, emphatic." The Detroit Evening Times also remarks on "the technical and interpretative skill of the young artist," and the critics all mention the applause which the audience accorded him. "The visitor had earned the ovation unquestionably," is the verdict of the Evening Times. Mr. Gorodnitzki is sponsored by the Schubert Memorial. He is an artist-pupil of Josef Lhevinne at the Juilliard School, where he is also a pupil in composition of Rubin Goldmark.

Press Praises of Krueger

Press comments concerning the opening concerts of the Seattle Symphony Orchestra are unanimous in their praise of Conductor Krueger and his men. These notices refer to the first regular Monday evening concert and the Sunday afternoon "Pop."

The Seattle Post Intelligence speaks of "The vivid blending of classical and modern musical values" and reports that "from the moment Krueger took up his baton to the end of the concert enthusiasm ran high," and that orchestra and leader "shared in an ovation."

The Daily Times offers the news in significant headlines: Symphonic season opens brilliantly and auspiciously. First concert of season fills Metropolitan. Conductor Krueger and his musicians win high praise. Of the Brahms symphony this critic says, "it was given a superb interpretation," and of the Dohnanyi suite that it was followed by a "prolonged ovation."

One wonders what they call a "Pop" concert in Seattle and why? Here is the program of the first of the season: Afternoon of a Faun (Debussy), Siegfried Idyll (Wagner), The Mad Huntsman (Franck), Night on Bald Mountain (Moussorgsky), Magic Flute Overture (Mozart).

For this, according to the Post-Intelligence, "the men of the orchestra shared with Mr. Krueger round after round of applause." The Star says that "the program was played with an evident enjoyment and confidence that was stimulative."

All of the papers mention the large audiences which were in attendance and which give promise of a successful season.

Hackett Begins Second Year at Ann Arbor

Arthur Hackett, tenor, has begun his second year as head of the voice department of the School of Music of the University of Michigan, Ann Arbor, Mich. Mr. Hackett has a greatly increased schedule this year, his teaching hours being taxed to capacity. The tenor sings a recital at the Western College for Women, Oxford, Ohio, November 14; November 23 he will sing in Rosini's Stabat Mater and the finale from Die Meistersinger with the Detroit Symphony Orchestra, Gabrilowitsch conducting, in Detroit.

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YVONNE GALL'S SONG RECITAL

CHICAGO.—Yvonne Gall has established a reputation here as a fine operatic artist through several seasons at Ravinia and with the Chicago Opera. On November 1, she came to the Studebaker Theater with a program of songs and demonstrated that she is most efficient in the art of recital giving. Her program was diversified and unusual, and she sang it in an enchanting manner, her lovely voice ringing out clear and true, her French diction and charm of manner adding to the enjoyment of the listeners. She sang Gluck, Lulli, Scarlatti and Purcell for her first group, devoted to former days; Pierne, Duparc, Milhaud, Chausson and Busser of the modern French followed; then Beecher, Bridge, Engel and Watts of modern English. The group of children's songs by Henri Busser, with which Miss Gall closed her program, are exquisite, and should find their way on many recital programs. Mme. Gall's audience was lavish in its applause.

FRITZ KREISLER

Fritz Kreisler was heard in what was announced as his only violin recital of the season here at Orchestra Hall, November 1. Kreisler has his followers, they are loyal to him and approve everything he does. In fine form, he played a typical Kreisler program, made up of the Bach E minor suite and Sarabande and Gigue; the Mozart G major Concerto; a group of shorter numbers by Martini, Nicolo Porpora, Ravel, one of his own compositions and two of his arrangements of Tchaikovsky and Rimsky-Korsakoff numbers. As usual, Carl Lamson assisted at the piano.

RUTH ST. DENIS

After an absence of two seasons, Ruth St. Denis returned for a program of dances at the Civic Theater, November 1. For the first time in a number of years Miss St. Denis gave the entire program assisted by Wells Hively, composer-pianist. Foremost among her new numbers was the interpretation of the dance from a Strauss opera, which revealed an entirely new phase of Miss St. Denis' many-sided art. This, as well as the other novelties—the Balinese dance and Iridesce, both with music by Mr. Hively, and a Modern Nautch, composed especially for her by Barbara Lee Chadwick—created a deep impression on her audience. Dances from Java, Cambodia, China and other Eastern countries made up the balance of Miss St. Denis' offerings, which also included several request numbers.

In addition to furnishing the accompaniments, Mr. Hively played solos by Debussy, Hahn, Cyril Scott, and Ravel.

MUSICIANS' CLUB OF WOMEN CONCERT

A concert at Curtiss Hall, on November 2, under the auspices of the Musicians' Club of Women enlisted the services of Amy Neill, Stella Roberts, Jennie Ekblom Peterson, Mae Doelling-Schmidt, and Kathleen Ryan.

RICHARD CZERWONKY IN RECITAL

Bush Conservatory presented Richard Czerwonky in a violin recital on November 3, at Recital Hall, before a large audience which was enthusiastic in its approval of his playing. Fresh from triumphs in Germany, Czerwonky was in finest fettle; his art seemed richer and his playing more finished. Czerwonky rendered the Handel A major sonata in versatile manner. The Lalo Symphonie Espagnole had in him an able interpreter and the applause which followed both these numbers must have assured the violinist of the pleasure his listeners derived from his playing. Shorter numbers, such as the Notturmo of Scharwenka; Rothwell's Wiener Gruss; Orientale by Amani-Elman; the violinist's own Ga-

votte and Smetana's Aus der Heimat likewise found favor, for they were artistically presented.

CLUBS AND CHURCHES HEAR MANN SINGERS

The studio of Ellen Kinsman Mann is the center of many activities. Mrs. Mann's class is exceptionally large this year and many good voices are found on its list. Esther Curtis Ament, contralto, made it last week in a charming program of children's songs before the Wheaton Woman's Club. This was a return engagement. Kathleen March Strain, contralto, of the First Methodist Church quartet under Arthur Dunham, sang Mr. Dunham's Hear My Prayer, O Lord, at the services October 11, and, with the quartet, sang for the centenary celebration of Methodism at the anniversary dinner. Anita Foster, soprano, who accompanied Mrs. Mann on her trip abroad two years ago, was soloist at the Green Street Congregational Church, November 1. Blanche Snyder, teacher of Cato and Peoria, Ill., and Walter Hill, baritone, her professional pupil, are among a number of out of town singers who coach regularly with Mrs. Mann. Mary Evans, of Newton, Ind., also comes to the studio from her home twice a month to continue her studies. Florence Catz, soprano, sang With Verdure Clad on October 18 for the First Methodist Church of Peoria. Edith Ellsworth is director of music and soloist at the Green Street Congregational Church.

JOINT RECITAL

Vera Miriam Appleman, pianist, pupil of Georgia Kober, and Marion Schroeder, soprano, pupil of Elsie Harthan Arendt, were heard in joint recital at Sherwood Recital Hall, on October 27. Miss Appleman played numbers by Bach, Beethoven, Freer, Debussy, Liszt and Saint-Saëns, in a manner which reflect credit on her able mentor. Songs by Burleigh, Ware and Rasbach, and the Voi lo sapete aria from Cavalleria Rusticana were well sung by Miss Schroeder, who shows the result of the fine training received from Mme. Arendt.

SOCIETY OF AMERICAN MUSICIANS' CONTEST

The recent series of competitions for a Mason and Hamlin grand piano, donated by the Cable Piano Company, sponsored and administered by the Society of American Musicians, was the most successful the society has managed. Over sixty competitors came from Illinois, Indiana, Michigan and Wisconsin high schools, the contest being confined to students in high school. So much talent was heard in the elimination and preliminary contests that the judges had difficulty in selecting winners.

For the final contest, in which four runners-up competed on November 1, Kimball Hall was packed to the last seat, and about two hundred were turned away. This contest was in the nature of a concert, each competitor playing about twenty-five minutes, one of the numbers being the same for each player. The four pianists (Howard Feiges, Vincent Micari, Celia Langinger and Mortimer Scheff) manifested unusual talent and the judges (Felix Borowski, Maurice Rosenfeld, Walter Knupfer and Sergei Tarnowsky) awarded the piano to Mortimer Scheff, of the Carl Schurz high school, Chicago. Second prize, a recital appearance sponsored by the Society of American Musicians, went to Vincent Micari, who last season won the junior contest of the Chicago Symphony Orchestra, which was an appearance at a Young People's Concert.

Seventeen judges were enlisted in making the various selections. The final judges were selected from a list which had been approved by all four teachers of the contestants. The Society of American Musicians has this event systematized so that the competitions move along smoothly. The Society hopes thus to gradually extend the advantages of its influence. Another feature is that not all competitions are limited to students of its members. The Society of American Musicians has progressed into a powerful factor among musicians in Chicago and surrounding territory.

JOINT RECITAL OPENS KINSOLVING MUSICALES

A joint recital by Maria Olszewska, contralto of the Chicago Civic Opera, and Shura Cherkassky, pianist, opened the Kinsolving Musical Mornings at the Crystal Ballroom of the Blackstone Hotel, November 5.

Piano playing of a high order was set forth by young Cherkassky, who has many brilliant pianistic qualifications to astonish, to hold and to delight his audience. He was heard to advantage in the Rameau Gavotte and Variations; the Bach-Liszt Organ Fantasy and Fugue in G minor; Debussy's Clair de Lune and the Chopin Andante spianata et grande polonaise brillante. He was much feted by the listeners.

In two groups by Brahms and Strauss, Mme. Olszewska proved efficient in the art of projecting the lieder. With her flexible voice, fine musicianship and intelligent insight, the interpretations were those of a fine artist. She, too, was warmly applauded.

ORCHESTRA OBSERVES HAYDN BICENTENNIAL

In observance of the two hundredth anniversary of the birth of Franz Joseph Haydn, the father of the symphony, Frederick Stock listed two works of the old master not heard here before. One was a symphony in A major and the other the Sinfonie Concertante for violin, cello, oboe and bassoon. They were charming numbers which caught the fancy of the listeners. Messrs. Mischa-Koff, Saidenberg, Mueller and Fox gave a finished performance in the latter work.

The balance of the program was devoted to the Rachmaninoff E minor symphony. All its wealth of color and dramatic intensity were realized by Stock and his men and their performance of it set a high mark.

AMERICAN CONSERVATORY NOTES

Maxine Trestain, student of Allen Spencer, appeared in recital before the Musical Club of Battle Creek, Mich., November 5. Martha Beck Carragan, of Troy, N. Y., formerly a student of Adolf Weidig and winner of a Juilliard Scholarship, has returned to the American Conservatory to study composition with Leo Sowerby.

Voice pupils of James Mitchell and violin pupils of Walter Aschenbrenner appeared in recital at the Conservatory, November 4.

The Reuter Club Scholarship has been awarded to Adele Broz for the season of 1931-32. Miss Broz will study piano with Rudolf Reuter and theory with Stella Roberts. The Reuter Club will also assume a part of the expense of a public recital given by Howard Silberer, young pianist from Galesburg, Ill.

In the recent faculty recital held at Cottey College, Nevada, Mo., the following former students of the American Conservatory were presented: Sarah Gilbert, organist; Lorena Manley, violinist, and Opal Louise Moore, pianist and accompanist.

Frances Ernest, soprano and formerly a student of Louise Hattstaedt Winter, has been engaged as a member of Schumann Heink's Company of The Mikado, which is touring the country under the Shubert Management.

BUSH CONSERVATORY NOTES

On the evening of November 7 the faculty and students of Bush Conservatory enjoyed an evening of entertainment. Among the interesting events of the evening were the special dances presented by Eloise Cather and Michael J. Vavulis, directors of the dancing department. A number of their students were also seen in performance. Students of Rita Smith of the dramatic department gave a short play. The evening was thoroughly delightful.

Frances Smith, violinist, student of Richard Czerwonky, and Beulah Jelinek, pianist, student of Jeanne Boyd, played at the dedication services of the new Lawson Memorial (Y. W. C. A.) on November 1. On November 4, Miss Smith, with Miss Jelinek as accompanist, played at the Trianon Ballroom for the National Cooking Hour convention, under the auspices of the Chicago Tribune. The program was broadcast over WGN. Both these young musicians also played for the Chicago Women's Club on November 5.

On November 11, the Carolers Quartet, a Bush Conservatory organization, with Erma Rounds as accompanist, gave a program for the National Cooking Hour Convention at the Aragon Ballroom. The program was broadcast over WGN.

The Wednesday afternoon program of music for the National Cooking Hour Convention will be supplied by MacKenzie Ward at Guyon's Paradise on November 18. Mr. Ward is a student of Theodore Harrison.

Students of Erma Rounds have been engaged in the following recent musical activities: Esther Reeder, contralto, substituted at the Wellington Avenue Congregational Church, where Keith Holton is organist and director. Harriet Jaworski, soprano, sang a group of songs for the Blue Cross Society, at Masonic Temple on October 20. William Blake, bass, sang at the First Presbyterian Church of Wilmette on October 25. Edward Otis, bass, was one of the soloists at a social meeting of the faculty and students at Bush Conservatory on October 22. Marjorie Kimpton, soprano, was soloist at a benefit concert at the Baptist Church on November 3. Miss Kimpton was substitute soprano soloist through October at the Lorimer Memorial Baptist Church. On November 20, Miss Kimpton will be soloist at the annual charity bazaar given by the Daughters of the British Empire at the La Salle Hotel.

MARGERY MAXWELL ON SENECA PROGRAM

Margery Maxwell delighted a large audience when she sang at the Seneca Salon Recital on November 6. Miss Maxwell, who is a member of the Ravinia Opera Company, was in fine voice and her singing of the Depuis le jour aria from Louise; Goodman's Cherie; songs by Mozart, Haydn, Szulc, Debussy, Massenet, Delibes, Mednikoff, Carey, Gretchaninoff and Rasbach was excellent. Miss Maxwell is one of those singers who can always be depended upon to charm an audience and again on this occasion she won her listeners' full approval. Alexander Aster assisted as accompanist and soloist.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Stanley Kasper, pupil of Lillian Powers, entertained with a piano program at the Morton Junior College Annual reception on October 29. On the following night Mr. Kasper appeared as a member in the trio before the meeting of the Loyal Order of Moose at the Sherman Hotel. This same trio participated in the program of the Evanston Loyal Order of Moose at the Orrington Hotel. The last appearance was at the Initiation of New Members of the Order in the Grand Ballroom of the Sherman Hotel on November 12.

Edith Reeves, pupil of Edward Collins, gave a recital before the Woman's Musical Club of Elburn, Ill., November 10.

Mabel Pease, pupil of Nina Bolmar, gave a program at the Edgewater Beach Hotel on November 10, before the Renaissance Club.

The success and continued activity of one of Fannie B. Linderman's artist pupils, Hazel Selina Stalheim, is indicative of the development of many of her pupils. Miss Stalheim appeared in joint recital with Everett Eickstadt, another of Mme. Linderman's promising pupils, at the Willow Creek Presbyterian Church, Argyle, Ill., November 9.

Hilda Eisenberg, winner of the Verdi Scholarship and at present one of Frantz Proschowski's artist pupils, was a scholarship pupil of Solon Alberti while he was guest teacher at the Lamont Conservatory, Denver, Colo., during the summer.

Napoleon Reed, pupil of Miss Bolmar, appeared at the Hamilton Club dinner, Nov. 11. Eileen Bowman, one of Edward Collins' artist pupils, is winning success with her trio which plays evenings at the Allerton Club.

George Garner, artist pupil of Mr. Proschowski, has just returned from an extended concert tour through the southeast. The call for reappearances in several of the cities has nearly doubled Mr. Garner's schedule. The Linderman Players will give a charity benefit performance for the Service League in the Community High School of Harvard, Ill., on November 17.

James A. Edmunds, professional pupil of Isaac Van Grove, appeared as soloist at the Trianon, November 3 on the Chicago Tribune Cooking School program.

Linnea Koski, pupil of Vernon Williams, was soloist at a Finnish Concert, November 1, singing two Folk Songs and Morning by Speaks.

Sherwood Thatcher, pupil of Frantz Proschowski, sang at the Aragon November 10 on the Chicago Tribune Cooking School program. JEANNETTE COX.

Edgar Shelton's Recital Postponed

Because of serious illness it was necessary to postpone the recital of Edgar Shelton, pianist, scheduled for Town Hall, New York, November 9.

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Golschmann and St. Louis Symphony Start New Season Auspiciously

Critics Praise New Conductor and His Orchestra

Vladimir Golschmann, who came to America last year as guest conductor of the St. Louis Symphony Orchestra, and who, as a result, has been installed as regular conductor for this year and next, began the 1931-32 season on October 23 at the Odeon with a program which included the Brahms Second Symphony in D major, Weber's Overture to Der Freischutz, Strauss' Death and Transfiguration, and the Russian Easter overture of Rimsky-Korsakoff. The critics were unanimous in commenting on the improvement in the orchestra and predicted that, under Mr. Golschmann's direction, it would surpass even its former high standing.

Hume B. Duval, music critic of the St. Louis Globe-Democrat, says in part: "From the opening strains of Von Weber's romantic overture to Der Frieschutz, to the finale of Rimsky-Korsakoff's Russian Easter, which closed the well balanced program, it was apparent to every listener that a great change has come over the St. Louis Symphony. The improvement is sufficiently great to satisfy the most critical observer. The orchestra has in Vladimir Golschmann a conductor who is capable of bringing out the best there is in the musicians."

Oscar Condon of the St. Louis Times comments as follows: "We record with a deep sense of satisfaction, the auspicious launching of the fifty-second season of the St. Louis Symphony Orchestra at the Odeon yesterday afternoon. . . . First there seemed more feeling of security as to the orchestra's future, in knowledge that it is again to be



VLADIMIR GOLSCHMANN,
conductor of the St. Louis Symphony
Orchestra.

guided by a permanent conductor along a charted course, bound for a definite goal. Secondly, we heard an orchestra far superior to that of last season, and furthermore, the opening was attended by the large-

est afternoon subscription audience in the history of the organization. Golschmann scored a triumph for his initial effort in his new appointment and was recalled many times by the enthusiastic audience."

Philadelphia Grand Opera Company Gives La Traviata

On the evening of November 12, when the Philadelphia Grand Opera Company presented Verdi's Traviata at the Academy of Music, Philadelphia. Robert Steel, American baritone, was heard as the elder Germont. Mr. Steel has just returned from Germany, where for five years he has been a baritone of the Wiesbaden Opera. Josephine Lucchese made her first appearance with the company this season in the role of Violetta. Dimitri Onofrei, Rumanian tenor, who became a member of the company last year was Alfredo. Helen Jepson was Flora and Paceli Diamond, Annina. Others in the cast were Albert Mahler, Abrasha Robofsky, Conrad Thibault, and Alessandro Angelucci. The production was conducted by Alberto Bimboni, and staged by Wilhelm von Wymetal, Jr.

Wissow at University of Delaware

Josef Wissow appeared, October 30, in a piano recital at the University of Delaware, Newark, Del. This was Mr. Wissow's third appearance here in as many seasons, with a return engagement already booked.

Miss Werrenrath Wins Swimming Meet

Dorothy Werrenrath, daughter of Reinald Werrenrath, won first honors at the swimming meet held November 5 at Wells Col-

lege, Aurora, N. Y., where she is a freshman. Miss Werrenrath ran up a score of fifteen points. Her nearest competitor, Jane Webster, scored nine points.

Musical Casualties

Paul Robeson, baritone, had to cancel his November 6 recital in London at Albert Hall, owing to an attack of influenza and laryngitis. Sir Thomas Beecham, conductor, is also an influenza victim in the English capital. Mrs. Clarence Mackay (the former Anna Case, soprano) was in a motor accident near Roslyn, L. I., last Monday; fortunately she escaped with minor injuries.

Persinger in New York Recital

Louis Persinger, violinist and teacher, will be heard in a New York recital at Town Hall on the evening of December 2. With Hubert Giesen at the piano the following program will be given: Concerto E major, Bach; Concerto G major, Mozart (with cadenzas by Ysaye); Sonata in A major, Franck; Chant d'Espagne, Samazeuilh; Bagatelle, Loesser, and Moses Fantasy, Paganini.

Rafael Mertis to Give Recital

On Tuesday evening, November 17, at the Barbizon-Plaza Concert Hall, New York, Rafael Mertis, pianist, will be heard in a program which will include Bach, Liszt, Brahms and Chopin numbers.

Toscanini Enroute

Word comes from Cherbourg, France, that Arturo Toscanini sailed on November 11 on the S.S. Europa to fulfill his American engagement as conductor of the New York Philharmonic Orchestra.

CLUB NOTES

MARIA SAFONOFF IN RECITAL

The Women's Graduate Club presented Maria Safonoff, pianist, in recital in Philosophy Hall of Columbia University, New York, on November 2. In introducing Miss Safonoff, Winifred Brown, president of the club, told the audience that the pianist was the daughter of Wassily Safonoff, at one time conductor of the Philharmonic Orchestra in New York. She concluded her remarks by acquainting the audience with the fact that Miss Safonoff has appeared extensively in recital and as soloist both in Europe and America.

The program presented at Columbia University was interesting and well arranged. The composers represented dated from the sixteenth century up to the present time. First came Gagliarda, by V. Galileo, who, Miss Safonoff said, was the father of the famous astronomer. Then she played Toccat, by Paradisi, and followed it with several Chopin numbers. The second group was made up of selections by Liapounoff, Scriabine and Liszt, played in such a manner that it was necessary to give three or four encores. Miss Safonoff's playing is brilliant and fluent; she has a wide range of dynamics at her disposal, and everything she does is marked by innate musicianship.

CINCINNATI WOMAN'S CLUB HEARS RALPH LEOPOLD

The Cincinnati Woman's Club presented Ralph Leopold, pianist, in a recital with explanatory remarks on the morning of November 6. The program was made up of excerpts from Richard Wagner's music drama Der Ring des Nibelungen. Mr. Leopold had appeared in Cincinnati in former seasons in similar programs, and as a result an appreciative audience greeted him.

In reviewing the recital, the critic of the Cincinnati Post wrote as follows: "The Cincinnati Woman's Club presented Ralph Leopold, pianist, in an exceedingly fine interpretive recital of excerpts from the Ring of the Nibelung. Coming as it did immediately before the Wagner program of the Symphony Orchestra, it was doubly interesting and instructive."

"Mr. Leopold, besides being a pianist of great distinction, has the ability to present his subject matter with great clarity and to keep his audience interested and delighted. Before playing a selection he played themes from each of the operas, telling their meaning in the score, following this with a performance of the complete excerpt. It is safe to say professional and layman alike found their interest in the symphony concert much keener because of having heard this delightful artist."

JULIA PETERS SINGS AT PLEIADES CLUB

On the evening of November 8 Julia Peters, soprano, was a guest artist at the Pleiades Club at the Hotel Brevoort, New York. She was heard in arias and songs and was enthusiastically received. The audience delighted in her gracious stage presence as well as the warm tones of her voice. Miss

Peters was accompanied at the piano by Edna Horton.

CHINESE AND AMERICAN MUSIC HEARD AT NATIONAL OPERA CLUB

An "International Program" was offered by Baroness von Klenner, president, at the annual president's reception, A. W. A. Clubhouse, New York, November 5. Music of China was most interestingly presented by John H. Levis, with folk songs, Chinese flute pieces, street cries and his own lullaby and tone-poem. American Cowboy songs, sentimental and roistering, were given by David W. Guion, composer, and Paul Ravell, baritone, wearing cowboy costumes. Mr. Guion played his Turkey In the Straw by request. Both Mr. Levis' and the Guion offerings were much enjoyed and applauded. An artistic American feature was the appearance of Mrs. H. H. A. Beach, playing her own piano pieces, In Autumn, White Birches, Farewell Summer and Blackbird Hills. Due tributes of applause were paid her. Lawrence Somers, violinist, made his debut in numbers by Schubert and modern composers, pleasing with tone and style; A. W. Burgemeister was his competent accompanist.

Charles L. Wagner and Ethel Leginska were honor guests, coming from rehearsal of their production of Bocaccio, scheduled for November 19. This manager gave a spontaneous and humorous talk on opera in America, and Bocaccio in particular. There ensued a novel event in the splendid singing of O Paradiso by Allan Jones, with Leginska in the role of first-class accompanist, the artists receiving continued applause.

Indian scenes were presented by Chief White Eagle and members of his tribe of the Powhattan Confederacy, all in costume; various dances and ceremonials greatly interested the audience.

Greetings to the various club presidents present on special invitation, and announcements and comments were made by President von Klenner. She introduced participants on the program felicitously; noted the slogan of the club, "An American Composer On Every Program"; spoke of the Metropolitan Opera Saturday Night subscription by club members, and especially asked everyone to attend Bocaccio November 19. A large audience echoed universal belief that the evening was most profitable and enjoyable; it closed with a ball, the floor manager being G. H. Copinus.

HELEN BRETT PUPIL PLEASURES THE BRONXVILLE WOMEN'S CLUB

Vivian Arrowsmith, a pupil of Helen Elma Brett, gave a program at this season's first reunion of the Modern Language Department of the Bronxville (New York) Women's Club.

In the concert hall of the club, where many of the world's greatest artists appear each season, Miss Arrowsmith was received with enthusiasm. She is the possessor of a remarkable voice—one of those unusual dramatic sopranos which her native Australia produces. Miss Arrowsmith sang in Australia in opera with Nellie Melba, who, Miss Brett says, was most enthusiastic about her pupil's voice and predicted a brilliant future for her.

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Operas and Opera Singing Lead Offerings in Milan

New Productions at Teatro Dal Verme—Two American Singers Score

MILAN.—A short but interesting season of opera at the Teatro Dal Verme has just finished, after having presented several novelties and several excellent new singers. The effective productions of Paul Longone and the good chorus and orchestra under Maestro Padovani have combined to make this between-season opera venture a success.

OPERATIC NOVELTIES

Franz von Suppé's *Boccaccio* (revived last season at the Metropolitan) received its first Italian performance. This charming operetta was well done, but merited better understanding on the part of the performers. Maria Husa, a German mezzo-soprano, in the role of Boccaccio, sang heavily; and the other roles, although given more convincingly, were not sufficiently so as to make the opera as successful an enterprise as its quality and staging merited.

Another novelty, *Il Velo D'Oro*, a fairy tale set to music by Giovanni Quintieri, was produced at the end of the season. Discordant crashes of the brass may be used legitimately for "local color," but as leit motifs they become wearisome even to the most generous public. The opera however had its moments of beauty but owed a great measure of its success to the singing of an American artist, Franca Somigli. Her atmospheric acting, lovely voice and magnetic personality brought her great applause after the opening scene. The tenor, Tafuro and the baritone Lulli sustained their parts well. The choreography lent an illusion of fairyland which the music failed to create.

ANOTHER AMERICAN SUCCESS

A young American-Italian soprano, Lina Pagliughi, pleased as Gilda in *Rigoletto*.

Her voice, light soprano of pleasing quality, is noteworthy for its natural ease, brilliance and power of the high register, and convincing quality of the lower tones; her singing of *Caro Nome* received an ovation which held up the action for some minutes.

Verdi's *Otello*, with Renato Zancelli in the title role, Charles Morelli as Iago, and Polla Puccher as Desdemona was an excellent all-round production which opened the musical season.

La Bohème introduced a Spanish tenor, G. Merino, who sang and acted with finish and displayed sure high tones which won him much applause. A promising but still very young artist, Pia Tassinari, took the part of Mimì. Giocchino Forzano, of La Scala, supplied a charming setting, ingenious and picturesque.

NINETEENTH CENTURY MUSIC

A program made up entirely of operatic gems of the nineteenth century attracted a capacity audience to the large hall of the Royal Conservatory. Repeated encores were demanded from all the artists. Arangi Lombardi's *Casta Diva* was the best item in the program, sung in excellent style and with beautiful vocal quality. Adelina Fiori's interpretation of *Lucia* was delightful in its simplicity. Giulio Fregosi, baritone, made artistic use of his voice, showing musicianship of a high order in *Largo al factotum* from the *Barber of Seville*.

Aureliano Pertile, an abiding favorite here, was given an ovation on his appearance.

The program closed with a scene and trio from *Il Trovatore*. D. F. S.

London

(Continued from page 5)

formance also of Dvorak's cello concerto. Sibelius is a composer who will be much to the fore during the coming winter in London. His symphony No. 3 in C was given with lively spontaneity under Malcolm Sargent on this occasion.

CAMERON AND BACKHAUS

Basil Cameron, the young English conductor who is returning to America again to lead the San Francisco Orchestra in the spring, was in command at the first of the Philharmonic Society's concerts at Queens Hall. A program drawn from familiar examples of "the second period" of Beethoven's works was presented with virile dignity under Cameron. Wilhelm Backhaus played the Emperor concerto with impeccable style. The Coriolanus overture and the seventh symphony completed a program in which the young conductor's musical sense and command over his somewhat wayward forces were deserving of high praise.

AUSTRAL BIDS FAREWELL

Before leaving for her American tour, Florence Austral said farewell to London in a concert with the London Symphony Orchestra, conducted by Sir Thomas Beecham at the Queen's Hall. In three familiar Wagner excerpts this singer showed the full beauty and power of her voice; and her vocalism was more emotionally spontaneous than on some previous occasions.

The rest of the program was made up of familiar Wagner snippets, except for the strange request for Liszt's *Les Préludes*, a request which was even more strangely granted.

A new Polish pianist, Stanislaw Szpinalski, a pupil of Paderewski, made his first public appearance in London at a concert given by the British Women's Symphony Orchestra, conducted by Malcolm Sargent. He showed remarkable gifts of technic and musicianship, and was hailed as a young man with a future.

RECITAL WHEELS IN MOTION

The recital world has begun to revolve once more. Home products and imported goods vie with one another in excellence, and each helps to raise the standard required of the others. Among the Britishers who have opened the season are Myra Hess, Harold Bauer, who drew crowded and enthusiastic audiences; Isolde Menges and Harold Samuel, who showed complete understanding of the works and of each other in Bach and Beethoven violin and piano sonatas; and Dora Stevens and Keith Falkner in song recitals.

SCHUMANN THE LIGHT-HEARTED

Elisabeth Schumann gave her only London recital of the season at Queen's Hall—a light-hearted affair in which the singer displayed all the inimitable charm

of her voice, musicianship and personality in well-loved songs by Schubert and Strauss. Four delightful airy trifles by Alec Rowley, sung in excellent English, brought a storm of applause, and an uninspired group of German novelties by C. Franckenstein, Robert Heger and Erich Korngold was followed by innumerable encores, the most delicious of which was Strauss' *Ständchen*. George Reeves accompanied admirably.

On the same evening an unusually interesting program of modern English songs was given by Dora Stevens, soprano, accompanied by her husband, Hubert Foss (of the Oxford University Press), before an audience of London's musical "high-brows," composers and singers. From this well-chosen program, including works of some twenty present-day composers, one received the impression that a keen sense of poetry, a sense of the intrinsic beauty of our English language is the guiding star of the British composer of today. The songs of such writers as Patrick Hadley, Vaughan Williams and E. J. Moeran are truly musical words expressed in music. Miss Stevens' silver-toned voice and accurate diction could not and did not try to interpret the more robust type of English song, but what she wisely chose to sing could hardly have received more delicate and thoughtful treatment.

MORE SINGERS

Last year a new and very gifted young Lieder singer, a Greek soprano, Alexandra Trianti, attracted a good deal of attention. She returned this fall to find a large audience at her first recital of songs by Robert Franz, Peter Cornelius, and Schumann—an interesting program, but unevenly sung. Her next concert will be devoted to songs of Schubert.

Keith Falkner, one of the best of English baritones, displayed his flexible voice and facile technic in a program which included Brahms' *Four Serious Songs*. A certain aloofness and austerity of manner, however, prevents this artist from taking the audience into his confidence. He seems more at home in the atmosphere of English choral festivals than in the recital hall.

EGON PETRI IN ONLY LONDON RECITAL

Egon Petri, pianist, gave his only London recital of the season to a large and deeply

moved audience. His interpretation of Beethoven sonatas, op. 110 and op. 111, and Bach's Goldberg variations were monumental; delicate gradations of tone, color and dynamic power justified his orchestral treatment of the Beethoven works. He is a player whose readings are not always orthodox, but his depth of expressive power and earnest musicianship give him high rank among the pianists of today.

JOYCE HERMAN.

Monteux Paris Concert Attracts 3,500 Listeners

PARIS.—The musical event of the past week was the opening concert of the Paris Symphonique Orchestra which, like last year, is holding forth in the Salle Pleyel under the direction of Pierre Monteux. The hall, which seats only a mere 3,500, was packed to standing room and a number of people were turned away.

For the benefit of those who like to say that there are no audiences in Paris, the attendance side of the concert is emphasized. Paris has audiences for every kind of musical undertaking conceivable, but as in some other towns, the better the show the bigger the crowds. It was therefore gratifying to see that in spite of the much vaunted depression Monteux had to display the sold-out sign.

His program opened with a masterly reading of Beethoven's Third. As an enthusiast (American) in the audience was heard to remark, "The orchestra sounded like one grand instrument and Monteux played it fine! Which seemed to be the general opinion even if not unanimously put that way. Ravel's Spanish Rhapsody was also played, music that suits Monteux excellently; he gives the French master the exquisite touches and graceful curves he requires. There was also the first audition of Felipe Lazar's *Concerto Grosso No. 1*. If Lazar's other works along the same line are to be no more original than this one, people are not going to mind much if they do not hear them, unless perchance they are pleased to encounter old acquaintances. For in this work, Lazar (he is a Rumanian musician) has kept quite within the shadow of Brothers Bach and Handel. The orchestration revealed a modern command of instrumental resources which is about the only compliment one can pay the piece. The lovely Schumann piano concerto had Alfred Cortot as soloist. He scored a legitimate success for instead of trying to show the customers how difficult a work Schumann had written, M. Cortot tried to show them how beautiful a one it is.

A DAMNATION HEARING

The Padeloup Orchestra, at its week-end pair of concerts, gave Berlioz *Damnation de Faust*, in concert form. M. Rhene-Baton conducted. Soloists were Mlle. Bunlet, MM. Lapelletrie, Panzera, Chauvé and the St. Gervais Choir. This doing of great choral-symphonic literature in concert-form is a popular form of entertainment in Paris which hears in that fashion all the Russian operas, the great oratorios, requiems, and so on. All very educational sometimes splendidly done sometimes nothing to cheer about. It's all in a concert-season.

AMERICAN PIANIST?

Mary Jo Turner gave a piano recital in the Salle Gaveau, and carried it off successfully. The audience might have been larger, but the folks that did turn out were well repaid for the effort. Miss Turner (American, if I am not mistaken) plays with considerable charm and proficient technic, good rhythm and tone. Her program comprised compositions by Rameau, Schumann, Brahms, Chopin, Scriabine, Hendriks, Palmgren, Chasins and de Falla.

DANIEL JAZZ PREMIERED

The first concert of the season by the organization known as Les Concerts Privés, took place the other evening in the hall of the Ecole Normale. I did not hear all of the proceedings, but the list was both interesting and unusual. There was a Mozart concerto for three pianos and orchestra, Alfred Cortot, conducting, MM. Vondrovic, Mihail and Collard at the pianos; Louis Gruenberg's *Daniel Jazz* (first hearing in Paris), with Mme. Delprat, soloist; alto concerto, by Ch. Ph. E. Bach, played by the Henri Casadesus Alto Quartet, accompanied by a double string quartet; sonata for flute, alto and harp, by

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Debussy, interpreted by MM. Cortet, Blampain, Mlle. Balcells; and Prokofiev's Overture on Hebrew Themes.

EIGHTEEN YEAR OLD COMPOSER

I have had direct reports from Barcelona, on the success of the American cellist, Maurice Eisenberg, who last Sunday gave the Spaniards their first taste of Julien Krein's music—the young Russian composer's concerto for cello and orchestra. The work was presented by Casals and his orchestra. The reception accorded the concerto and its interpreter was doubly significant if one recalls that the Barcelonians are not much given to modern music and that Krein's, while clinging to certain standards of form and expressiveness, is about as modern as could be desired. Krein is only eighteen, but he knows what he wants and how to write it. A list of modern composers who are not that way, would more than fill this issue. IRVING SCHWERKE.

Foreign News In Brief

(Continued from page 26)

ROMAN OPERATIC HOLIDAY

ROME.—New works to be heard here at the Opera, beginning December 26, are Alfredo Casella's *La Donna Servente*; Primo Riccitelli's *Madonna Oretta*; Salvatore Messina's comic opera, *La Befia a Don Chisciotte*; Ottorino Respighi's ballet *La Regina di Saba* (The Queen of Sheba). Older works in prospect: *Pelleas and Melisande*, *Meistersinger*, *Fedora*, *Lodoletta*, *Rigoletto* and *Girl of the Golden West*.

SOVIETIZING WAGNER

LENINGRAD.—Wagner's *Nibelungen* text is being revised by Boris Pasternak, poet, before the forthcoming Ring performances at the Opera here.

LUCKY HAMBURG

HAMBURG.—Some of the luminous musical personages who figure on our concert lists this winter are Mischa Elman, Albert Spalding, Fritz Busch, Alfred Cortot, Erica Morini, Sigrid Onegin, Richard Strauss.

BUSCH REVIVES PRINCE METHUSALEM

DRESDEN.—Fritz Busch recently exhumed Johann Strauss' comic opera *Prince Methusalem* at the opening of the Dresden Opera season. Of the three revivals presented, Gluck's *Orpheus and Eurydice*, Rossini's *Barber of Seville* and Strauss' *Prince Methusalem*, the last was by far the most interesting, and was given in the Staats-Theater, on account of its suitability for production on a smaller stage.

This comic opera was first performed in 1877 in the Karl Theatre, Vienna. The text has been modernized for Dresden, but the music true to the original, retains its spontaneity and freshness. Fritz Busch succeeded in bringing out the delightfully humorous quality of this operetta in masterful fashion. Martin Kremer sang the title role, (undertaken at short notice) in

pleasing style; while his partner, Maria Elsner, a young coloratura soprano, who is a new addition to the opera ensemble, did the part of the Princess with vivacity.

Contrary to other comic operas the remaining parts were all taken by the most prominent actors of the Staats-Theater. The revival aroused enthusiasm and has so far proved to be the success of the season. E. J.

WOLF-FERRARI'S MERRY WIDOW DELIGHTS HEARERS IN COLOGNE

COLOGNE.—A simultaneous production of Wolf-Ferrari's new opera, *La Vedova Scelta* (The Merry Widow), took place in the opera houses of Berlin and Cologne.

The Cologne production was an unqualified success, and undoubtedly proved that this work ranks among the most charming creations of the composer. Ghisalberti has made a clever—though somewhat too lengthy—text from Goldoni's witty and amusing comedy. Four suitors from various countries woo the lovely widow, Rosaura, and many comical situations arise.

The music, boldly conceived, is purposely reminiscent of musical works from Scarlatti and Mozart down to Richard Strauss. But by means of clever parody and the always personal way in which Wolf-Ferrari uses these mediums, and his uncommon perception, full of fantasy, in the treatment of the very small orchestra, the composer rises far above mere eclecticism.

The lively *regie* of Max Hofmüller and the finely sensed musical accompaniment of Eugen Szenkar were outstanding performances in a production which showed the capacity of the Cologne Opera in the brightest light. E. T.

MARIA NEMETH HEARD BY 6,000

OSTEND.—One of the latest concerts of the season and one of its outstanding events was the appearance at the Kursaal of Maria Nemeth, the soprano of the Vienna Opera. An audience of 6,000 crowded the huge hall and received the prima donna with enthusiasm. Nemeth sang her finest numbers: the *Costa Diva* from *Norma*, and arias from *Il Trovatore*, *Tosca*, *Ernani* and *Oberon*. The artist was at once engaged for a second appearance, eight days later, when her success was repeated. P.

LEHAR OPERA FOR JERITZA AND TAUBER

VIENNA.—Great interest is attached to the announcement that Lehar is at work on a new opera, the title role of which is written for Maria Jeritza with Richard Tauber, the Viennese tenor, as her partner. B.

ORCHESTRA PAY CUT

HAMBURG.—Twenty-five per cent is the salary cut for members of the Philharmonic Orchestra whose first concert was led this season by Dr. Karl Muck. Soloists to be heard with the organization are Horowitz, Adolph Busch, Schnabel, Huberman, Edwin Fischer, Maria Müller.

MASS COMPETITION

BOLOGNA.—Mario Bruschettini won the prize of 5,000 lire offered by the Royal Philharmonic Academy of Bologna for a four-part mass. Twenty-seven compositions were submitted.

Kreisler Selects Violin for Guila Bustabo

Fritz Kreisler has chosen a violin for fourteen year old Guila Bustabo, protégée of Ernest Schelling, under whose baton she has played at the Children's Concerts of the New York Philharmonic-Symphony and of the Philadelphia Orchestra. Last spring Schelling asked Kreisler if he would look for an instrument for Guila. The latter, through Hill of London, found a Landolfi. Kreisler tried out this violin at his Albert Hall concert, and, convinced of its worth, gave it to Schelling for his protégée.

Guila Bustabo has been studying with Louis Persinger. She gives a New York recital at Town Hall, November 23, with her teacher at the piano. The program includes the Tartini Devil's Trill, Bach's prelude and fugue for violin alone from the sonata in G minor and Conus' concerto in E minor. Her final group contains a Lento by Mr. Schelling.

Two New Cantatas for Bethlehem Festival

The Bach Choir of Bethlehem, Pa., Dr. J. Fred Wolfe, conductor, will present two cantatas new to their repertoire at their annual festival, May 13 and 14, 1932. The cantatas are *My Soul Doth Magnify the Lord*, and *Great David's Lord and Greater Son*, published with English text for the express use of the choir.

Salzedo Pupils With Philadelphia Orchestra

Edna Phillips and Flora Greenwood, both pupils of Carlos Salzedo and graduates of the Curtis Institute of Music, are first and second harpist of the Philadelphia Orchestra. These artists play the modernized harp designed by Mr. Salzedo.

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ADOLPH BOLM'S GIANT DANCE ROCKET

A Stupendous Project for the Chicago World's Fair Brings Together the Dance of All Nations and All Times, Including Our Own—American Indians, Stravinsky, and Walt Whitman—Can Dancers Agree?—The Munich Fiasco of 1930—The Concert Dancers' League Proposes a Recital Theatre

By RUTH SEINFEL

Letters and questions should be addressed to the Dance Editor

Like rockets bursting forth on a journey to the moon, projects fill the air of the dance world these days. "Like rockets, too, they are set off in a fever of hope and imagination. And their safe landing is equally unpredictable."

The giant rocket of the year is a project for a world dance congress to take place at the Chicago World's Fair in 1933. As conceived by Adolph Bolm, it promises an exposition of the dance to which only a circus press agent's vocabulary could do justice—a stupendous collection of the greatest living artists of the dance, gathered from the ends of the world, presenting for the delight and the enlightenment of the public, the flower of the art of each nation, from the primitive to the sophisticated, from the ancient East to the most modern West.

As Mr. Bolm has pointed out in his discussion of the plan in Theatre Arts Monthly, international expositions of the past have recognized the dance only in its more exotic forms, giving place in their exhibition halls to dancers from faraway lands, chiefly the Orient, to primitive tribal groups, to colorful folk dancers. Stimulating as such performances may be, they impress the public chiefly because of their strangeness. There is about them too much the air of museum pieces. They are no stimulus to an interest in the dance as such, because there is no link in the mind of the uninitiated between them and the dance of our time and our world.

The dance, without the distraction of mere exoticism, is what Mr. Bolm proposes to present at the coming exposition. He wants recognized authorities to choose from each country its finest representatives in dance forms and in dance performers. He wants them to decide which works of the past in ballet, pageant and pantomime, should be revived, and which contemporary works should be presented.

Folk dances of Europe and of North and South America belong in this scheme no less than the elaborate traditional dances of the Far and Near East. Mr. Bolm reminds us, for example, of the American Indian, whose excellence is as yet known only to the pilgrims to Santa Fe and the other artistic shrines of our Southwest.

Of the art forms of the west there is enough variety to supply more than one world's fair. The ballet has, alas, lost

both Anna Pavlova and Serge Diaghileff, but the style of which that great lady was the chief ornament and the works which that great director brought to the stage may be commemorated, Mr. Bolm suggests, by such ballet masters as Fokine and Massine. And he reviews a list of names, from the Russian composers to the French painters, to arouse the hopes of the most cynical dance lover.

Of the modern dancers there is no lack. Mr. Bolm mentions Mary Wigman, Kreutzberg, von Laban among the Germans, and Argentina, as having expressed their hope of taking part. Our American dancers are likely to have something to contribute. Some of these will come fully equipped with their own dance groups and their own productions. And Mr. Bolm promises to make, for his part, the practical contribution of a trained ballet company of about seventy-five dancers, not only to present new works under his direction, but to stand ready for the use of other choreographers who come without their own companies.

Specifically, Mr. Bolm has in mind a revival of the *Salut au Monde* of Walt Whitman, with music by Charles T. Griffes, which was originally seen at the Neighborhood Playhouse. If his dream is realized, he will have dancers from all parts of the world to use in this ambitious pageant.

As far as the managers of the Fair are concerned, Mr. Bolm's proposal has been accepted in principle. Its realization rests largely with the dancers themselves, and one faces that fact with profound misgivings on the success of Mr. Bolm's splendid vision.

For in such a project, intensive collaboration is implicit, and the history of dance collaborations has not pointed to the conclusion that dancers can work amicably together.

Mr. Bolm takes account of the spirit of dissension among American dancers today. But the Poison is not limited to this country. A great dance gathering in Europe as recent as the summer of 1930 showed the same symptoms in an even more virulent form.

This was the Munich Dance Congress, attended by every figure of importance in the dance in Germany. It opened in a spirit of fervent devotion to the dance—and ended in disgraceful bickering, in which some of the participants were even heard to threaten one another with the law.

A reiteration of the "scandals" of that occasion, such as the series of incidents which compelled Mary Wigman to cancel the performance of the Totenmal, the memorial to the war dead on which she and her dancers had spent countless hours of heart-breaking labor, is hardly necessary here.

The cooperative spirit seems to affect dancers like a disease. They come together in a burning fever of self-abnegation for the sake of the dance, but before they have reaped the fruits of their efforts the fever has reached a crisis, and they wake up in the bleak reality that follows delirium, committed to an unselfishness they are apparently quite incapable of carrying to the final curtain.

Yet they have courage to try again. The Dance Repertory Theatre, whose decease was a generally accepted fact at the end of last season, has risen like the phoenix from its own ashes, and will sponsor a program of its members, Martha Graham, Tamiris, Doris Humphrey and Charles Weidman, in the spring. The Concert Dancers' League had presumably committed suicide by the simple process of tearing itself limb from limb. Now, after a major operation and the application of some bits of court plaster, it broadcasts its returning health with a new project.

This project, although not so grandiose as Mr. Bolm's, has the advantages of immediacy and practicability. It is an attempt to solve the perennial problem of dancers, the Sunday Closing Law, which waves over their chaste performances the threat of fine and imprisonment because, unfortunately, theaters are not readily available to them except on the Sabbath.

The League proposes to take over the Garrick Theatre on Thirty-Fifth Street, clean it well, and offer it to those who need a theater for a single performance at a very reasonable price; more reasonable for members of the League than for outsiders, but still modest.

The Garrick offers the rare combination of an almost intimate theater—its capacity is a little more than 500—with a stage of fair size. And there is the good omen that the Theatre Guild was born within its walls.

Louise Revere Morris and Peter Elling-

wood, directors of the Recital Theatre, as the refurbished Garrick is to be called, ask dancers to signify their intention of taking advantage of this plan. It is a good plan—if it works.

The Chalf Norman School of Dancing is preparing for New York recitals at Carnegie Hall on January 30, and the McMillin Theatre of Columbia University, under the auspices of the Institute of Arts and Sciences, on February 5. The next informal recital will be held at the Chalf School on the evening of December 3.

Schelling Contest Winners Announced

Medal winners in the concerts by the New York Philharmonic-Symphony for children and young people, of which Ernest Schelling is conductor, are listed.

The New York medal winners: 1924: Edith Baker, Allison Grace, Alice Hunt. 1925: Maddie Aldrich, Joan Blair, Lloyd Symington, Margaret Lindner, Constance Morrow, Clara Sauerbrun, and George Wolin. 1926: Anna Arnaud, Dana Crandall, Katherine Lyon Dunlop, Eleanor Fischer, Wesley Pedersen, and Elizabeth Savage. 1927: Katherine Lyon Dunlop, Benjamin Fairchild, Elizabeth Carol Mayer, Sophie Murphy, David A. Prager, Edward Rayher, Bernice Shrift, and Susan Wimpfheimer. 1928: Richard Benjian, Johan Hoegh Bouman, Helen Catherine Casey, Katherine Lyon Dunlop, Gustave Kobbe, Edward Rayher, Gerrit Roelofsma, and Joan Walsh. 1929: Mitchell Mulholland, Edith Sawin, and Gloria Viggiano. 1930: Freeman Fairchild, Gustave Kobbe, Edith Sawin, Sonia Stokowska, Gloria Viggiano, Lydia Zeller. 1931: Doris Cohn, Jim Dunlop, Mitchell Mulholland, Peter Schellens, Gloria Viggiano, and Edith Sawin. Special Prizes: Katherine Lyon Dunlop and Gustave Kobbe.

The Boston medal winners: 1925 and 1926: Lee, Mianne, and Sarah Palfrey. 1929: Murdock Bowman, Phippen Sanborn, and Constance Popoff. 1930: Richard Bowman, Jean Gordon, and Jackie Tolleson. 1931: Elinor Bancroft, Riccardo Bruno, Ann Meserve, and John Sears.

The Philadelphia medal winners: 1927-28: Louise P. Carwithen, Helen Lloyd Irving, Helen M. Brown, Betty Anne Johnston, Ruth Koppenheim, and Mildred Price Smith. 1928-29: Helen L. Irving, Betty Anne Johnston, Florence Krewson, Mildred Price Smith, Naomi M. Udell, and Mae Dorothea Woodward. 1929-30: Nennette Beck, Robert Huey Bedford, Nancy Crenshaw, Betty S. Fizeil, Helen Holmes, and Helen Lloyd Irving. 1930-31: Nancy Crenshaw, Leonora Crispin, Herbert Victor Jordan, Jr., Margaret Merriman, Ruth Ann White, Mae Dorothea Woodward, Marcia Stewart Zieget. The Newark medal winners are Boris Bierstein, Charlotte M. Hoover, and Lillian Koenigsberg. The Orange and Montclair medal winners are Betty Amberg, Edith Egleson, and Stoddard Smith, Jr.

A Word or Two With Anne Roselle

The Tosca aria Vissi' Arte, Vissi D'Amore might well apply to Anne Roselle, for she has been called one of the most serious-minded artists of her generation and is one whose determination has carried her far. She spares neither work nor time to accomplish her ends.

Mme. Roselle opened the Philadelphia Grand Opera Company's season as Elisabeth in Tannhauser, singing that role for the first time. A week or so later she had success in Elektra, which she coached last summer with the composer, Richard Strauss. The end of the month the soprano will sing Wozzeck when it is given at the Metropolitan Opera House, New York, having sung it last season in Philadelphia with the Philadelphia Grand Opera Company, under Stokowski's baton. He will direct the New York performance.

"Italian roles, after singing Elektra and Wozzeck," she says, "are now as child's play."

"I am so grateful for the many exceptional opportunities I have had everywhere to sing prima donna roles. And I am indeed happy to have the opportunity of singing the operatic roles of which I am so fond in the United States as well as in Europe. I began my career in America and I am a product of it. One of my most fortunate associations has been with Estelle Liebling, who has inspired me as a friend, teacher and advisor."

Goossens Achieves Success as New Conductor of Cincinnati Symphony

CINCINNATI, OHIO.—The musical season opened brilliantly with the first concert by the Cincinnati Symphony Orchestra under the baton of Eugene Goossens, internationally distinguished musician whom Cincinnati now is happy to claim its own. Mr. Goossens had made a profound impression with his fine musicianship last spring when he conducted the Cincinnati May Festival, and he was royally welcomed at this opening concert, receiving a personal ovation that will be remembered. His men also were greeted with much applause. As each number on his well chosen program came to a close it reaped enthusiastic acclaim, and a final ovation at the end of the program brought the audience to its feet with salvos of applause.

The evening was eventful in another way, for the Cincinnati Institute of Fine Arts, which is sponsoring the concerts, gave a reception and buffet supper at the Hotel Gibson following the program, asking every one present at the concert as well as subscribers to the second series to enjoy the pleasure of meeting the new conductor and his charming wife.

The season is made up of four series of twelve concerts each, with two sets of programs: four Popular Concerts, two on Saturday evenings, two on Sunday evenings; and five Young People's Concerts.

Mr. Goossens' first program included the Prelude to the Meistersinger, in which the chorale was sung off stage by the solo choir of the May Festival, an effective innovation for the symphony programs and one which aroused great interest; Mozart's C major symphony (K. V. No. 551); Debussy's Images from Iberia; Delius' Intermezzo from his Village Romeo and Juliet; and Till Eulenspiegel's Pranks. That the new conductor is being regarded with growing favor by musical Cincinnati is shown by the fact that manager Stuart M. Thompson is already noticing a greater demand for tickets.

Soloists engaged for the season are Richard Bonelli, Grace Moore, Richard Crooks,

Paul Kochanski, Nathan Milstein, Harriet Cohen, Jacques Thibaud, Walter Gieseking, E. Robert Schmitz, Harold Bauer, Henri Deering, Benno Moiseiwitsch, Maurice Maréchal, Marcian Thalberg, David Barnett, Karl Kirksmith and Emil Heermann.

The Artist Series opened with the favorite Fritz Kreisler who always gives his vast audience the greatest pleasure. The Don Cossacks are to be the second attraction under this management.

The Matinée Musical Club announces Elisabeth Schumann as the first artist to be presented in its distinguished series. Others are Joseph Szigeti, Alexander Gretchaninoff, Albert Rappaport, Robert Goldsand, Nelson Eddy and Marcel Grandjany.

The Cincinnati Woman's Club is presenting Ralph Leopold in a lecture-recital on the Wagnerian Ring. This program will precede the concert by the symphony orchestra for which Mr. Goossens has chosen Wagnerian music.

The Clifton Music Club opened its season with a Trio of Ancient Instruments, (Ary van Leeuwen, flutist; Carl Wunderle, viola d'amour; Ilse Huebner, clavichord). Lillian Tyler Plogstedt gave the explanatory notes.

At the Cincinnati Conservatory of Music, which is beginning its second year under the auspices of the Cincinnati Institute of Fine Arts, Dr. Karol Liszowski and Robert Perutz opened the season with an evening of sonatas, Pizzetti, Beethoven and Szymanowski being the composers chosen.

Marcian Thalberg and Louis Saverne are announced for piano recitals in Conservatory Concert Hall later in the month.

Richard Bonelli was the soloist at the third pair of concerts by the Cincinnati Symphony Orchestra and reaped a well deserved ovation for his singing of the Credo from Othello; Schubert's An die Musik; Schumann's Zwei Grenadiere; and Duparc's Chanson Triste and Phylidèle. Brahms, Verdi, Schumann and Kodály were Mr. Goossens' choice for the orchestra and the conductor's musically interpretation found much favor with the audience. M. D.

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Bauman Heard in the South

Raymond Bauman, pianist-accompanist, assisted Alexandre Barjansky, cellist, in the programs he gave at the University of North Carolina, East Carolina Teachers' College, Duke University, New England Society and the Schubert Club of Stamford, Conn.

Mr. Bauman arranged and composed the music for Bernard Francis Moore's five-act drama, *Belle the Typewriter Girl*, presented by the Nantucket Players at Nantucket, Mass., during the past summer. After the performances, Thomas Barrows, manager of the Players, wrote Mr. Bauman, who also directed the orchestra, in part as follows: "We are indeed grateful for your great assistance in preparing and executing *Belle*. Without your expert aid we should have been completely at sea. Everyone has particularly mentioned the great 'comedy' accompaniment. I am sure it was one of the factors that brought us the more than overflowing houses, and we cannot thank you enough."

From October 17 to 24, Clare Shaftel and Zella Carsten provided the musical program which followed the four performances of *The Fortune Players* in The Recruiting Office given at the New School for Social Research, New York.

In addition to fulfilling engagements as accompanist Mr. Bauman is teaching and completing his book, *Problems of the Modern Piano Teacher, an Attempt at Their Solution*.

Ann Arbor Music Notes

The Boston Symphony Orchestra, Koussevitzky conducting, recently gave the second concert in the Choral Union Series, Hill Auditorium, Ann Arbor, Mich. This was Mr. Koussevitzky's first appearance at these concerts, although the orchestra has been heard in Ann Arbor on six previous occasions. Handel's concerto grosso for string orchestra in B minor, No. 12, the prelude to Wagner's *Lohengrin*, Ravel's *Daphnis and Chloe* and Beethoven's Seventh Symphony comprised the program, which was given before an audience of 5,000.

Maud Okkelberg, assistant professor of piano in the School of Music of the University of Michigan, gave the second of the season's faculty concerts, November 1, before a large audience in Hill Auditorium. She played music by Bach, Schumann, Chopin, Scriabin and others.

Raymond Morin, pianist, student at the School of Music, recently appeared in con-

certs over a wide area. The Daily Press of Utica, N. Y., said that "Mr. Morin possesses a virile, brilliant style, and an extraordinary technique." A critic of Princeton, N. J., commended "the artistry of his interpretations and the agility and power of his finger work." The Toledo Blade said: "Raymond Morin plays superbly." Similar commendation for Mr. Morin comes from the press of Worcester and Fitchburg, Mass., Ann Arbor, Flint and other cities. Mr. Morin has been a student of Albert Lockwood.

Fleischer Opens Peabody Series

Edithe Fleischer, Metropolitan Opera soprano, opened this season's artist recitals at the Peabody Conservatory of Music, Baltimore. Miss Fleischer sang numbers in German, French and English, including lieder by Schumann and Schubert, songs by Brahms and Strauss, Debussy's *Mandoline*, and four Old English excerpts. She also offered the Waltz Song from Von Suppe's *Boccaccio*. The Baltimore Morning Sun said: "Her voice is one of the smoothest imaginable and faultlessly produced." The Evening Sun described Miss Fleischer as an experienced singer who possesses not only a beautiful voice but admirable interpretative skill, and an artist whose operatic career has

broadened her capacity for projecting emotions."

Blue Bird on Tour

Since the *Blue Bird* opened in Quebec on October 23 with three performances, the success there has been duplicated in the following cities: Three Rivers, the 26th; Montreal, the 27th and 28th (four performances); Manchester, N. H., the 30th; Boston, Mass., the 31st (two performances and a return date arranged for); Schenectady, N. Y., November 2; Rochester, N. Y., the 3rd (two performances); Akron, O., the 4th; Columbus, O., the 5th and Cleveland, O., the 6th and 7th (three performances).

The company appeared in Detroit, Mich., November 9, 10 and 11. Grand Rapids, Mich., had it the 12th and Flint, Mich., and Ann Arbor, the 13th and 14th.

Ruth Shaffner Recovering

Ruth Shaffner, soprano, is recovering from an operation for appendicitis which she recently underwent at the Park East Hospital, New York. Miss Shaffner expects to return soon to her duties as teacher and concert artist, and plans to fill her days of convalescence with study.

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MUSIC IN THE AIR

By Osbourne McConathy

(NBC Network, 3:00 P.M., E.S.T., Tuesday, November 17)

LESSON NO. 3

This is the third of a series of weekly articles describing the six Music in the Air radio piano lessons. The course is planned for beginning pupils of all ages, and has



ILLUSTRATION FOR LESSON 3

been described as "designed to foster and encourage self-expression in music."

The free chart, which may be had by writing to the National Broadcasting Company, gives the music material for the lessons. It also shows by means of pictures the hand positions discussed in them.

The third demonstration of the series will be given next Tuesday, November 17. An outline of this lesson appears below.

1. Situation. In the first two lessons the following work was covered: (a) Two songs were taught, one in the Key of C and the other in the Key of G. (b) The five-finger position was taught in each of these keys for both right and left hands. (c) The notation of the songs was studied from treble and bass staves. (d) The pupils were en-

couraged to play variations as a first step in musical invention. (e) Each song was transposed into the key of the other. (f) Considerable attention was given to the inner structure of the songs, as a basis for note reading as well as for ready playing.

2. Review. After carefully reviewing the five-finger position for the Key of G, and again observing the details of the notation of the song, the class plays No. 2, Robin, first with the right hand, then with the left hand, and then with both hands together.

3. The new song, Pretty River. (a) I play the song through while the pupils listen and follow the notes. (b) Attention is called to the time element, comparing the quarter and eighth notes. (c) The poem is scanned as a basis for time study. (d) The phrases are compared for similarities and differences,

and the ones unlike each other (i.e., the different ones) are played. (e) The entire song is played by the right hand, then by the left hand.

4. Transposition. The five-finger position for the Key of C is reviewed, and Pretty River is then transposed to that key, right hand and left hand.

5. Assignment. Three songs have been studied so far, Music Everywhere, Robin, and Pretty River. (a) Play all three of them with the right hand, left hand, and both hands together. (b) Transpose Music Everywhere to the Key of G, and Robin and Pretty River to the Key of C. (c) Invent variations on all three songs.

6. Recital. There follows a brief piano recital of simple selections by great composers.

7. Conclusion. The lesson is closed with brief word of encouragement.

By the above it may be seen that I am carrying forward with a carefully organized lesson plan, aiming to bring to the radio pupils the fundamentals of piano instruction in the simplest and most natural manner. In next week's issue of the Musical Courier I shall outline the fourth Music in the Air demonstration.

KEYS TO HAPPINESS

By Sigmund Spaeth

(NBC Network, 11:30 A.M., E.S.T., Saturday, November 21)

LESSON NO. 3

On the opening program of the current series of Keys to Happiness, broadcast from Station WEAH on Saturday, November 7, the listeners were shown only one chord, built upon Middle C (C-E-G) with a lower C as a bass. With this as an accompaniment, they were able to play several familiar pieces, for which the melody was supplied by a trumpeter in the NBC studios in New York.

By way of review, it may be well to explain once more how anyone can build such a chord. To find Middle C, merely pick out the white key directly to the left of the pair of black keys nearest to the middle of the keyboard. It lies just about under the left hand end of the piano-maker's name.

With the right thumb sounding this note, the other fingers of the right hand lie naturally in such a position that the middle finger comes down automatically on E, which is the third white key to the right of Middle C (counting C as number one), and the little finger comes down on G, which is the fifth white key to the right of C. These three together produce a triad, or three-toned chord, and it is then only necessary to add a C for a bass note (possibly doubled with another C an octave lower).

When the simple chord in C has been found, it is an easy matter to find also the G-chord, which is added in the program of Saturday, November 14 (a program which introduces as guest artist young Peter Whiton, age 12, who likes to play and compose music, although he has not allowed it to interfere with football and other important matters). Since the little finger of the right hand is on G in playing the C-chord, it is an easy matter to keep it in that position and slide the middle finger down

from E to D, one white key lower. Then the right thumb can similarly be moved downward one white key to B, the white key just below Middle C. With these three tones in the right hand, the cord is com-



ILLUSTRATION FOR LESSON 3

pleted with a G in the bass, played by the left hand (possibly doubled with an octave, requiring the thumb and little finger of the left hand to make the necessary stretch.) When the C-chord and the G-chord are played alternately, we get the effect of an Amen. Musicians call them the tonic and dominant chords (the tonic chord being built on the first tone of the scale, which in this case is C, while the dominant is on the fifth tone, in this case G). But it may be

THESE two articles—Music in the Air, and Keys to Happiness—are a part of a series of six lessons appearing in the Musical Courier, the first having been published on October 31. Each lesson is printed in these pages previous to the radio lesson of the same material to be broadcast over the NBC network.—The Editor.

easier to remember these chords at the outset if they are simply numbered I and II, as on the charts of Keys to Happiness. (And by the way, the requests for Keys to Happiness charts are still coming in to the National Broadcasting Company, which sponsors this program, and they are still available free of charge to anyone who wants them.)

For the broadcast of Saturday, November 21, a third chord will be introduced, with F as its bass. It is most easily found after striking the G-chord, by simply moving every finger and thumb of both hands down one white key. In other words, the little finger of the right hand moves down from G to F, which is the key-note. The middle finger goes down from D to Middle C. The right thumb moves from B to A, producing the triad, F-C-A, in the right hand. Similarly the one or two G's played by the left hand become F's by simply moving the fingers down one white key.

The F-chord is known to musicians as the subdominant chord in the key of C, and its basic note, F, is the fourth step above C. It is well to remember, therefore, that when harmonizing in any key, the tonic chord is built on the key-note, the dominant chord on the fifth above the key-note, and the subdominant on the fourth above. It will be found that these three chords are sufficient to harmonize a great number of familiar melodies, and if one develops the habit of using them in a variety of keys (which necessitates the inclusion of some of the black keys, when not working in the simple key of C) there is practically no limit to the effects that can be produced.

On the program of November 21, the first piece to be accompanied is the old song, Long, Long Ago, which is reproduced both on the chart and on this page. Actually this melody appears here in the key of F, and its tonic chord therefore is the F-chord, which for convenience is numbered III (as the third chord to appear in the key of C). In addition to this F-chord, only one other chord is needed, and this happens to be our old friend the C-chord, for C is luckily the dominant of F (five steps higher in the scale) and this particular accompaniment requires only tonic and dominant chords. (How many readers and listeners can find for themselves the subdominant chord in the key of F? It brings in a black key, but a good ear should discover it without difficulty.)

With the F and C-chords thoroughly learned, it becomes a simple matter to accompany Long, Long Ago, playing the chords as indicated by the numbers. A charming effect can be produced by breaking up the chord as follows: Play the bass first, then the thumb of the right hand, then the other two notes of the right hand simultaneously, and then the right thumb again, all in even time. The progression on the F-chord will be F (bass)-A-C and F-A, and on the C-chord C (bass)-C-E and G-C. There are other ways of breaking up these chords, which the ambitious pupil can work out alone. It should not be forgotten also that each of these chords can be "inverted" in two ways in the right hand, depending upon whether the thumb plays the first, third or fifth note in the triad.

With the three chords learned thus far (C, G and F) perfectly good accompaniments can be played for such tunes as Swanee River, Old Black Joe, Turkey in the Straw, Listen to the Mocking Bird, Believe Me If All Those Endearing Young Charms, etc. Listen in on Saturday, November 21, at 11:30 a.m., E.S.T., over WEAH and its national network.

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Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



NINA MORGANA,
Metropolitan Opera soprano, who was soloist with the New York Philharmonic Orchestra on Thursday evening and Friday afternoon, October 29 and 30, at Carnegie Hall.



IRENE WILLIAMS
has been reengaged by the New York Oratorio Society, Albert Stoessel, conductor, to sing the soprano role in *The Messiah*, December 29.



JAMES MASSELL,
New York vocal specialist, will soon publish a new book with reviews of *Three Bel Canto Periods* and development of song from ancient times to the present.



ROSE ANDAY,
in her Vienna home. The Austrian singer, a contralto of the Vienna State Opera, will make her American debut in December. (Photo © Willinger.)



ARMAND TOKATYAN IN EUROPE DURING THE PAST SUMMER

(1) Before the statue of Mozart in Vienna. (2) On June 28 the Metropolitan Opera tenor gave a concert for the benefit of the poor children of Semmering, just outside of Vienna, and here he is shown with some of those whose cause he espoused (photo by Franz Truecka). (3) A gay group of songsters on board the SS. Bremen, including five tenors (pick them out), Lorenz, the new Metropolitan Opera tenor; Kiepura, who came to the Chicago Civic Opera; Rudolf Laubenthal, also of the Metropolitan; Tokatyan, who is entering his tenth season at the Metropolitan; Richard Tauber, who has since made a sensational success in New York; together with Mrs. Lorenz, Mrs. Tokatyan and Rene Dorrain, a motion picture star. (photo by Rich. Fleischhut). (4) In the picturesque Tyrolean costume. (5) A little friendly game aboard ship with Mrs. Tokatyan. (Photo by Rich. Fleischhut.)



MUSICAL COURIER

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BRUCE and ROSALIND SIMONDS

in Recitals of Music for Two Pianos

